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NEWSPAPER

Billboard®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 23, 2000

AOL Time Warner Awaits FCC's OK

BY BILL HOLLAND and BRIAN GARRITY

The Federal Trade Commission (FTC) has unanimously approved the $111 billion America Online (AOL)/Time Warner merger, but the companies may have to wait until the new year for the Federal Communications Commission (FCC) to OK the transaction. The deal was announced 11 months ago.

How Will Copyright Issues Fare In New Congress?
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Digital-Age Airwaves Battle Begins

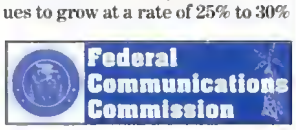
Spare Spectrum Due To Digital TV Conversion May Be Key To Expansion Of Wireless Industry

BY FRANK SAXE

NEW YORK—Imagine driving down the road listening to music from your cell phone. You pull into the filling station, and instead of pulling out your credit card, you wave your phone near the pump to pay for the gas as you shop for a new CD.

Pull into the driveway, hit a button, lights come on, garage opens, and the oven starts cooking dinner. This may sound like a scene out of "The Jetsons," yet this wireless world as envisioned by Nicholas Negroponte in his 1995 book "Being Digital" is already here in parts of the world.

In less than 20 years, the U.S. wireless industry has blossomed into a burgeoning industry with 100 million subscribers, and it continues to grow at a rate of 25% to 30% a year. Globally, there are more than 470 million wireless subscribers. That number is expected to reach 1.3 billion within the next five years. By then, the Strategis Group estimates, 148 million Americans will own cell phones, using them an average of 233 minutes



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Should Broadcasting Get A Free Ride?

BY FRANK SAXE

NEW YORK—"The Great Spectrum Giveaway" is what some critics call it. They look at the billions of dollars that wireless companies are preparing to bid in auctions for spectrum space. Then they question why broadcasters were allowed to keep their current analog address while also being given a new spectrum home for digital (DTV) signals.

Federal Communications Commission (FCC) Chairman William Kennard has been among those most critical of what broadcasters have been allocated by Congress. In an October speech at the Muse-

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Vivendi Universal Signs UMG's Morris

BY BRIAN GARRITY

NEW YORK—With the ink barely dry on Seagram Co.'s merger with Vivendi SA and Canal Plus, the new company—in one of its first orders of business—moved to firm up management stability in its music division by signing Universal Music Group (UMG) chief executive Doug Morris to a new five-year deal. Financial terms were not disclosed.


MORRIS

The re-upping of Morris comes

(Continued on page 75)

Rhino Retrofest Tour To Celebrate Pop Culture

BY RAY WADDELL

NASHVILLE—Retro specialist Rhino Records will expand its role as a curator of pop culture with Rhino Retrofest, a multi-act national tour in development for summer 2001.

Acts, venues, and promotional partners are being lined up for the tour, which will be produced by Manhattan-based entertainment firm the John Schreiber Group.

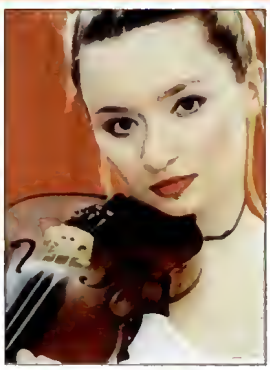
Rhino Retrofest is being billed as a music-driven celebration of pop culture, featuring multiple stages, headlining artists, and interactive exhibits. The festival is patterned after the label's successful 21st anniversary festival held in 1999, which drew more than 15,000 attendees to the Santa Monica (Calif.) Civic Center. That event featured some 30 acts on two stages, 30 vendors selling various retro merchandise, and various interactive attractions.

BILLBOARD EXCLUSIVE

The original Retrofest was a "huge hit," particularly from a publicity and marketing standpoint, according to Garson Foos, senior VP of marketing for Rhino. He adds that an increased focus on

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MUSIC TO MY EARS



Carthy Soars On Warner's 'Angels & Cigarettes': P. 3

Zabala Set To Take Over Warner Music Latin America

BY LEILA COBO

MIAMI—"These past years, we've been concerned with building the organization. Now, we want to be an important player in the A&R field," says Iñigo Zabala, a former member of Spanish pop/rock group La Unión who has been appointed president of Warner Music Latin America (WMLA), effective Jan. 1.

As the person responsible for Warner Music International's activities in the U.S. and the Latin region, Zabala will be based in New York and report to Warner Music International (WMI) chairman/CEO Stephen Shrimpton.

Zabala will succeed Andre Midani, who has held the post since 1995 and who will now take on a consultancy role with the company, effective Dec. 31. For months now, rumors had been swirling about the impending retirement of Midani, an icon in the music industry whose career spans nearly five decades and who has been with the Latin division of WMI since its inception in 1976.


ZABALA

Zabala, 40, who was most recently named executive VP for WMLA in August, was widely expected to take his place.

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Eliza Carthy: Art Where 'Angels' Tread

"I grew up with the old ballads—the mysterious songs about lovers coming back from the dead, storms crashing, people dying, rivers in spate—and it's always very apocalyptic and very descriptive. I like to use a lot of imagery to evoke things in my songs because that's the kind of world I grew up in."

The speaker is Eliza Carthy, the English vocalist/songwriter/fiddler extraordinaire widely credited with bringing the eerie/earthy essence of the U.K. folk music heritage to contemporary audiences. But the 25-year-old daughter of renowned husband-and-wife duo Martin Carthy and Norma Waterson is no prissy preservationist, and her new album, "Angels And Cigarettes" (Warner Bros.), due for stateside release Jan. 30, is a landmark achievement in mood-building songcraft, as well as a keen synthesis of all her artistic strengths.

Witness the foreboding "Train Song," in which Carthy proves herself well-schooled in the traditions of allegorical balladry and cautionary story-weaving. Carthy bows her violin with libidinous tread, the rhythm hesitating just a hair's breadth behind the main character's quickened heartbeat as she spies on the object of her unfulfilled affection. The singer's vocal grows incantatory as she spins a near-hallucinatory tale of a lonely young woman in heat, her rapt longing and raw delusions cresting in a sudden harsh flash of self-recognition.

"It's a song about sexual fantasizing," says Carthy, "this girl watching this complete stranger and projecting all the things she wants in a fellow onto this one: 'He's a demon lover and a spiritual man'—he's nice but not too nice. And she's doing this purely on seeing him walk past the window every few hours, and sometimes she catches him getting dressed." The lyrics are richly nuanced, each observation recited as if informed by direct experience: "I seek him in candlelight/Why do I seek?/I can love his body and I don't have to speak/Well, I stood by his shoulder and I blew on his face/In his eyes were the pastures of a much greener place."

MUSIC TO MY EARS



by Timothy White

But an actual encounter between the two at a nearby train station leads to mortification rather than romance. "It's not only *not* what she imagined," explains Carthy, "but she finds out that he was doing exactly the same thing to her—and it freaks her out. She can't deal with it and leaves"—catching the same train that lent her rootless fantasies a metaphoric sense of license. Carthy says the song is fiction but inspired by an apartment with no privacy that she once had in a block of row houses in Edinburgh, Scotland.

"When I imagine that song as a film," she says, "it's all set at dusk or nighttime, very dark and rainy, with the lights on in two windows across the street from each other."

"Train Song" has the same ominous allure of dramatic balladry dating back to Tudor England (1485-1603), when the golden age of the English carols coincided with songs of more secular appeal like "Drink To Me Only With Thine Eyes" (1616) and the tragic "Barbra Allen." But whereas odes of that distant era often told of life's external hazards and cruel twists, Carthy's latter-day power-folk material warns of the pitfalls of personal selfishness and of isolated, interior lives.

In 1998 Carthy created a sprawling bridge between the old traditions and the new when she released the double-album "Red Rice" (Topic Records), which earned a Mercury Music Prize nomination for its novel revivalism via trip-hop, jazz, and Caribbean shadings (on the "Red" disc) and stately electric folk (on the "Rice" set). Other Topic projects ("Heat, Light & Sound," 1996, and "Eliza Carthy & The Kings Of Calicutt," 1997) also tested the parameters of past and present song forms, but "Angels And Cigarettes" is a conscious leap forward.

"I'm certainly applying a lot of the skills I've learned in the studio through the interpretive stuff," says Carthy, "but the only thing I wanted to convey in the other records was how cool English traditional music was. I wasn't serving my own purposes on those records, and I am on this album. I'm not good at living in a fantasy world, and I wanted the songs to reflect where I am and what I've done. The three years leading up to the making of this album were exhausting emotionally and physically. I was quite ill for a long time with asthma—the song 'Breathe' is about that. And I toured all over the world with my parents or with my own band: Australia, Asia, the States, and Europe. I had a fantastic time, but what I wasn't expecting was that I would feel this massive sense of displacement, and that's what led to those songs being written. I'd been away for so long, and starting from so young, I didn't feel I belonged anywhere."

Eliza McCartney was born Aug. 23, 1975, in Scarborough, North Yorkshire, England, into the farm-based musical family headed by father Martin and mother Norma—herself one of the Waterson clan famed for their unaccompanied harmony singing of Victorian hymns and other traditional folk material. Martin was equally renowned as an actor turned skiffle musician whose rendition of "Your Baby 'As Gone Down The Plug Hole" (on the 1963 "Hootenanny In London" collection) was adapted by Cream on "Disraeli Gears" as "Mother's Lament." If fabled Scarborough seems a picturesque birthplace for Eliza, it's worth noting her dad taught Paul Simon the version of the medieval "Scarborough Fair" that Simon reinterpreted with Art Garfunkel for their No. 11 hit in 1968.

Eliza Carthy has been equally bold in recasting classic melodies like "Miller And The Lass" (on "Rice") for current ears, but on new cuts like the exquisite "Perfect" and the outspoken "The Company Of Men," she tips the balance of power in modern relationships to make pungent points about shared illusions. "I've given blow jobs on couches," she sings on the "Company" track, "to men who didn't want me anymore"—and then pulls the rug out from under her smug partners by noting, "They always think all I want is to stay/When what I really want is to get my fix/And then get away."

Carthy says, "The scenario at the beginning of that song is such a humiliating thing, but it's also hilarious because it's so desperately sad and funny at the same time—for both parties. Who's to say the girl's not just after a quick whatever as well? There's a lot of laziness in relationships, where guys can't get it out of their heads that the girl doesn't have handcuffs secreted on her person to chain him down. It ruins a lot of relationships where if the guy hadn't been so paranoid about control and things that didn't exist, we could have had some fun."

So why is the album called "Angels And Cigarettes"?

"The title's derived," she says with a laugh, "from an unfinished song that didn't make it on the record, but it succinctly described the mood of the rest of the album and the idea that everything is corruptible. The things we love aren't necessarily the things that are good for us, and even amazingly beautiful creatures like angels can fall to earth." Carthy giggles. "Some of them are walking around right now with the rest of us."

Billboard Awards Help Spike Winners' Sales

BY CARLA HAY

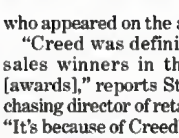
NEW YORK—Creed and Destiny's Child were among the top acts benefiting from prominent increases in album sales after this year's Billboard Music Awards.

The 11th annual awards show, held in Las Vegas and televised Dec. 5 on the Fox network, was the highest-rated program in its time slot among 18- to 49-year-olds and teens, according to Nielsen Media.

With an overall 7.3 rating and 11 share (reaching about 11 million U.S. households), the show was also Fox's highest-rated special in the past 10 months, according to the network.

Creed performed its hit "Higher" and won the award for rock artist of the year. The band's current Wind-Up Records album, "Human Clay"—No. 4 this issue on The Billboard 200—had a 32.75% gain in sales (a 73,000-unit increase) for a total of 299,000, according to SoundScan. That increase is the highest for all the artists who appeared on the awards show.

"Creed was definitely one of the big sales winners in the week after the [awards]," reports Stuart Fleming, purchasing director of retail chain HMV USA. "It's because of Creed's appearance on the awards show, and they've been gaining momentum from other recent exposure they've been getting, such as the [Nov. 30] My VH1 Music Awards."



Artist of the year winner Destiny's Child experienced the biggest sales-percentage increase. Its Columbia Records album, "The Writing's On The Wall," jumped 45.7% in sales (a 25,000-unit increase to 79,000), soaring from No. 47 to No. 35 on The Billboard 200 this issue.

The R&B/pop trio performed its No. 1 hit "Independent Women Part I." It also won the awards for duo/group of the year, Hot 100 singles artist of the year, and Hot 100 singles duo/group of the year.

"When an artist on an awards show performs well and wins an award, it's a win-win situation," says Fleming.

Other Billboard Music Awards artists whose albums had double-digit percentage-sales increases after the show included 'N Sync (which co-hosted the show with comedian Kathy Griffin), Faith Hill, Britney Spears, Dixie Chicks, Christina Aguilera, Mystikal, 3 Doors Down, Toni Braxton, Baha Men, and Sisqó—all of whom performed and/or won awards .

"We saw big increases in sales from Creed, Faith Hill, and Dixie Chicks," notes Ross Hewson, head buyer for the Owings Mills, Md.-based retail chain Record & Tape Traders. "In general, the artists who perform at awards shows benefit the most. There was a lot more interest in the Billboard Music Awards this year."

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Fashion Firm Fubu Starts Label Backed By Universal

BY MARCI KENON

NEW YORK—Universal Records and fashion company Fubu, the Collection have signed a joint-venture agreement launching Fubu Records, a full-service label featuring hip-hop, R&B, and pop artists.

"We talked about this deal two years ago," says Jean Riggins, executive VP/GM of Universal Records. "They recently brought us three brand-new acts, and we signed the deal based upon that."



RIGGINS

Monte Lipman, president of Universal Records, says the partnership "allows Universal to explore alternative marketing and distribution channels, while working with Fubu Records to break new artists."

Fubu had a choice of partners but "went with Universal because there was a natural excitement between us," says Carl Brown, co-partner of Fubu, the Collection and president of the label. "We looked at the lineup of artists they have. It coincides with what we are trying to do over here. We kind of fit in there more so than with any of the other [labels]."

"They've got a very powerful brand name, and we are in the music business," Riggins says of the assets each company brings to the table. "It's a partnership in that we discuss everything. It is important that everything we do be discussed and agreed upon."



BROWN

Riggins says that Fubu's direct line to young people also makes the union appealing. "Most of our records are sold to young America, and Fubu's name is very, very powerful in that arena," she says.

So far, Fubu has signed two rap artists and a male R&B duo but declines to identify them. A GM and an A&R representative have been hired.

Brown says that the company will use its free-standing stores located in such countries as Germany, South Africa, and Japan to market the label's products. "We will create tie-ins as long as it makes sense," says Brown. "We expect to use our stores for marketing and distribution. We will also do a lot of advertising [tie-ins]."

Brown believes that Fubu's international distribution network, as well as its proven marketing record in branding Fubu, gives the company a good shot at succeeding as a label. Riggins agrees. "We are going to take our music into 5,000 [new] accounts via Fubu. We are going to put samplers in the pockets of the jeans, and they will be available across the counter. You will also be able to buy Fubu CDs in the jeans department," she says.

Fubu's first release, due mid-2001, will be a compilation consisting of "our new acts, along with established acts from other labels," Brown says. "When it comes to clothing, we give them exactly what they want. We expect to do that in music, too."



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Inpop Plans Expansion

Moseley Joins Christian Label As Partner

BY DEBORAH EVANS PRICE

NASHVILLE—Veteran Christian music industry executive Jeff Moseley has become a general partner in Inpop Records, the label launched last year by the Newsboys' Peter Furler, First Company Management's Wes Campbell, and Australian businessman Dale Bray. Moseley will continue to operate his M2.0 Communications and newly formed INO Records.

Moseley's involvement comes after former Myrrh Records VP of marketing Steve Ford joined the label last month as VP/GM. These moves fuel the label's plans for expansion in 2001.



MOSELEY





CAMPBELL

"Wes and Peter asked me to come in and be partners with them. I'm just really providing them with some general oversight and some direction—none of the day-to-day [operations]," he says. "For me, it's a chance to invest with some friends in a business that I believe in."

Moseley declined to comment on the exact financial terms of his partnership agreement. "With any independent label, including my own, one of the biggest needs sometimes is capital infusion, and that's something I can bring to the table—capital to help them really invest in marketing, as well as the infrastructure," he says.

"Ever since the label started, I often went to him for advice," says Campbell, Inpop partner and longtime Newsboys manager. "Jeff brings a stabilizing factor as far as long-range goals and financial planning, and he is so good when it comes to making a record and spending money on marketing."

In addition to Moseley and Ford, Inpop has recently recruited other key players to more aggressively position the label. Breeon Phillips joined in September as director of sales and retail promotion, and Constance Rhodes has been retained as a marketing consultant.

The new developments at Inpop mark a reunion of sorts for Moseley, Campbell, and Ford, who were all involved in the Newsboys' career during the band's tenure on the

(Continued on page 64)

Radio Resists Webcasting Royalties

BY FRANK SAXE

NEW YORK—Broadcasters vow to fight in the courts and Congress a landmark ruling by the U.S. Copyright Office that they must pay fees to record companies for simulcasts of their radio stations on the Internet.

Radio stations are now exempt from paying royalties for their over-the-air broadcasts, but Copyright officials concluded in their 35-page ruling that that does not apply to the Web.

"Transmissions of a broadcast signal over a digital communications network, such as the Internet, are not exempt from copyright liability," the office said in the ruling.

The Copyright Office's review began at the urging of several record labels and the Recording Industry Assn. of America (RIAA). RIAA president/CEO Hilary Rosen says the Copyright Office reached the right conclusion.

"The broadcasters were hoping that they [were] not required to negotiate this right, and the copyright ruling goes a long way to putting that to rest," says Rosen. "Part of this has been about equity—the Webcasters are paying, and it's not fair the broadcasters shouldn't when they're competing for the same listeners and advertisers."

The Copyright Office has also ruled that broadcasters pay royalties retroactively to 1998, when the Digital Millennium Copyright Act was passed.

How much their Webcasts will cost will be determined by an arbitration panel. Those negotiations will likely take several months, in part because broadcasters have little incentive to quickly resolve the dispute. Moreover, in March, the National Assn. of Broadcasters (NAB) went to the U.S. District Court for the Southern District of New York, asking it to settle the issue. The case is still pending.

The next step, says Rosen, is for radio station owners, Webcasters, and the recording industry to sit down and negotiate a payment rate. "We really want this to be a workable right. We don't want it to be onerous, but we want to be fair to the artists and the copyright owners."

> ***'Part of this has been about equity—the Webcasters are paying, and it's not fair the broadcasters shouldn't when they're competing for the same listeners and advertisers'***
>
> **– HILARY ROSEN –**

According to BRS Media, an Internet radio consultancy, there were 4,398 radio stations streaming on the Internet as of November. More than half are U.S. radio stations, while 451, or roughly 10%, are Internet-only.

"It's a definite wake-up call, given that they aren't generating any revenue or profit at this particular juncture," says George Bundy, BRS Media president. "If you have to eat these costs as well, you would take a second thought in developing a business of that nature."

Yet Rosen does not fear the ruling will stunt the growth of music on the Internet. "In fact, I think just the opposite. There's tremendous incentive for everybody for the Internet to be a new opportunity and a level playing field, and certainly those Webcasters that we have done business with will say licensing has not stopped their business at all. If anything, just the opposite—it's given them both a sense of comfort and partnership with the music community."

BROADCASTERS BLAST RULING

The Copyright Office handed a defeat to the NAB, which is spearheading the fight on behalf of its members.

"Broadcasters currently pay hundreds of millions of dollars annually to the licensing societies representing the authors, composers, and publishers and have never been required to pay additional fees to the record companies and artists," says NAB president/CEO Eddie Fritts in a statement.

If the NAB loses its court case and subsequent appeals, it vows to take its battle to Capitol Hill, where the broadcast lobbying group has many friends. Fritts thinks the ruling is "contrary to existing federal law and Congressional intent as expressed in th Copyright Act."

With only one battle in a war against the fees won, Rosen is confident an artist and music industry coalition will refute efforts to reverse the decision. "Our interests are exactly aligned, and I think we'll prevail," she says.

Clear Channel Communications, the nation's largest broadcast company, streams roughly 300 stations, all of which will continue to simulcast on the Web for the time being. "We are disappointed with the decision but feel that it is premature for us to comment until we have all the facts in front of us," says spokesman Randy Palmer.

The second-largest radio station owner, Infinity Broadcasting, a division of Viacom, has a company policy barring stations from Webcasting, so it is not affected by the Copyright ruling.

"This ruling makes no sense," says Emmis Communications chairman Jeff Smulyan. "The record companies want to get paid before anyone has any revenue. If this isn't reversed, no one will continue streaming because we'll pay extra without generating any new revenues that might lead to a profitable business."

In the meantime, Smulyan says, his stations will continue their Web simulcasts. "I think we will wait until the courts hear this. It was fairly certain that we would lose in this venue."

Yet Rosen counters, "They're already streaming, and they already have new advertising, and they're already working these new uses into their business plans. What we're saying is, 'As you develop your business plans, you should also consider one of your costs being paying for the very content that you're using to create the business.' "

Smaller broadcast companies are not excluded from the fees, either. Nassau Broadcasting president/chairman Lou Mercatanti sees no economic value to discontinuing his stations' audio streaming. "It wouldn't be fair to our listeners; it's just the cost of doing business," he says. Nassau owns 32 radio stations in New Jersey, New York, Pennsylvania, and Connecticut.

INTERACTIVE OR NOT

In a separate ruling, the Copyright Office rejected the Digital Media Assn.'s (DiMA) request to open a rule-making proceeding to decide whether or not Webcasters that allow users to customize their audio stream be viewed as interactive, since such a designation carries higher royalties. The alternative compulsory licenses are usually less costly, since they allow a company to pay a flat rate instead of negotiating a fee with each record label. The RIAA opposed DiMA's request.

Seeing that the Copyright Office did not take a strong position either way, Rosen expects the issue is "going to come up somewhere else," such as in the arbitration hearings with broadcasters, or possibly the courts or in Congress.

Net Gamer CenterSpan Acquires Scour

BY EILEEN FITZPATRICK

LOS ANGELES—With its acquisition of Scour, Internet gaming software developer CenterSpan Communications has suddenly become a player in the race to launch a peer-to-peer network acceptable to the major labels.

On Dec. 12 in Federal Bankruptcy Court in Los Angeles, CenterSpan paid $9 million in cash and stock for Scour's assets, outbidding rival Listen.com by $500,000. Last-minute bidder Liquid Audio dropped out in the first round.

"We are embarking on a rollout strategy," says CenterSpan chairman/CEO Frank Hausmann, referring to the company's C-Star file-sharing software, which it plans to launch in first-quarter 2001.

Hausmann says the C-Star technology will incorporate elements of Scour Exchange, the peer-to-peer software that caused the Motion Picture Assn. of America and the Recording Industry Assn. of America (RIAA) to sue Scour for copyright infringement. The software was removed from the site Nov. 16 under order of the bankruptcy court.

But the demise of Scour may accelerate settlement of the lawsuit. Lawyers representing the copyright holders in bankruptcy court said they are seeking an out-of-court settlement and are satisfied that CenterSpan will relaunch the Exchange service using only licensed product.

CenterSpan is not liable for damages in the lawsuit, according to provisions of the sale.

Hausmann says the company plans to license content from the major labels and studios to make C-Star the first industry-sanctioned peer-to-peer model. He adds that the company has made "fairly significant progress" but has yet to sign any content deals.

"What you have to do with the studios and labels is to convince them that you really have a secure and legal distribution channel," he says.



RIAA general counsel and senior VP Cary Sherman says the trade group is convinced CenterSpan will create a peer-to-peer technology acceptable to the recording industry.

"They have a clear intent of getting into a legitimate music business, and that was pleasant for us to hear," Sherman says. "So we're pleased with the outcome of the auction."

An unknown in the music industry, CenterSpan will be competing with Napster and Bertelsmann, which loaned Napster $50 million to develop similar technology. A spokeswoman for Bertelsmann's E-Commerce Group declined to comment.

CenterSpan outbid two well-known Internet music companies for Scour. A spokesman for Liquid Audio says its opening bid was $5.4 million in cash and 187,500 shares of stock. Listen.com's final offer was $5.5 million and more than 1 million shares of its privately held stock. Judge Kathleen March put the value of Listen.com's stock at $2.96 a share, despite efforts by the company to pump the value up to $14.77 a share.

"It got beyond the point of comfort," says Listen.com CEO Rob Reid, who participated in the bankruptcy auction. During the bidding, when it appeared that Listen.com would be victorious, Reid clapped his hands and broke into a big smile.

Reid says the company's peer-to-peer plans are now unclear. "A dozen companies have contacted us, but I don't know at this stage," he says. "We don't want to build our own technology and—who knows?—we may even work with CenterSpan."

Listen.com is backed by BMG Entertainment, EMI Recorded Music, Sony Music Entertainment, Universal Music Group, and Warner Music Group.

In addition to paying more than $4 million in debts, CenterSpan will pay Scour's primary investors—agent Michael Ovitz and supermarket magnate Ronald Burkle—with CenterSpan stock, which is traded on Nasdaq. In the sale, CenterSpan offered 333,333 shares of stock, in addition to the $5.5 million in cash. The sale is expected to close Tuesday (19).

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Surround Sound Needs Consumer Education

BY CHRISTOPHER WALSH

LOS ANGELES—Panel discussions and hardware demonstrations at the recent Surround 2001 conference afforded a look at the state of the industry as it incorporates a new format and, concurrently, carries out the consumer education essential for its success.

From the opening address, delivered by artist and surround-sound proponent Alan Parsons, attendees of the conference, held Dec. 8-9 at the Beverly Hilton Hotel in Beverly Hills, Calif., were bombarded with information and exhortation.

Recalling Pink Floyd's "Dark Side Of The Moon," for which he served as recording engineer, Parsons said the album would have greatly benefited from a multichannel mix and an effective means of delivery.

The "surround sound" of the day, however, was short-lived—quadraphonic, which suffered not only from limitations in existing playback equipment but, many recall, mixes marked more by gimmickry than artistry. Parsons was saddened by quad's failure, he confided, as the results he and Pink Floyd wished to achieve on the project could not be fully realized.

The technology exists today, however, to deliver high-resolution, multichannel audio on both DVD and Super Audio CD. With the recent introduction of DVD Audio, the music industry is hopeful for a repeat of the explosion of catalog sales experienced when the CD was introduced. Recording facilities, likewise, are cheered by the prospect of abundant remix sessions as label catalogs are mined for remix and rerelease on DVD.

(Continued on page 16)

Copyrights Won't Be Partisan Issue

107th Congress May Work Together On Intellectual Property

BY BILL HOLLAND

WASHINGTON, D.C.—Despite the call for a bipartisan effort in Congress, political pundits and Washington insiders are predicting that, following the most contested presidential election in modern American history, bitterness and recrimination between Republican and Democratic lawmakers during the George W. Bush administration could make the 107th Congress as gridlocked as the last one.

Veterans say that despite promises from Bush to reach across the aisle, it may be very difficult for the new Republican administration to set policy unless there is an outreach by the new president to embrace the political center.

Even though the Republicans control two branches of government for the first time since 1952, Capitol Hill sources say that the Senate, split 50/50, and the House, with a slim Republican 221-212 majority, may be tougher to handle than an 18-wheeler with fouled spark plugs and busted power steering.

However, if a revenge-charged, bitterly partisan atmosphere emerges on the Hill, it may not extend to intellectual property concerns, according to the people who spend their workdays on Capitol Hill talking to members and their staffs—music industry lobbyists.

They say that because, with few exceptions, copyright issues are not viewed as partisan issues. And since industry lobbyists have already courted—and won—Republican as well as Democratic support in the last Congress, they expect members from both sides to be able to successfully address their concerns.

Those concerns that are now beginning to line up may include congressional reforms to the Digital Millennium Copyright Act (DMCA), including a rethinking of whether or not some MP3.com-type digital services are legal, as well as a clarification of the copyright law's work-for-hire provisions and whether or not any sound recordings can be considered

(Continued on page 81)

Billboard's Holland Wins Award For News Reporting

WASHINGTON, D.C.—Bill Holland, Billboard's veteran Washington, D.C., bureau chief, will be awarded a Special Achievement award by the Washington Area Music Assn. (WAMA) for his yearlong coverage of the now repealed work-for-hire law, which had made sound recordings a new category of work made for hire.

Holland broke the story that the provision took away recording artists' termination right to reclaim their music copyrights in the future and that it had been inserted into a larger bill without benefit of comments from artists' groups or congressional hearings (Billboard, Jan. 15).

The work-for-hire change in the copyright law was put forward by the Recording Industry Assn. of America (RIAA) in the fall of 1999. The provision, a four-line item in a huge omnibus spending bill, was signed into law Nov. 29, 1999. News of the change drew immediate opposition from the creative community.



HOLLAND

"Billboard is thrilled Bill Holland has earned such prestigious recognition for his journalism," says Billboard editor in chief Timothy White. "Besides covering all breaking aspects of the story, Bill also did revelatory reporting on the 10-year prehistory and paper trail leading up to [the] actual insertion into law of the work-for-hire amendment—as well as the behind-the-scenes process leading to its repeal. Holland's task was the tough, joyless legwork of digging, discernment, and explaining, which is what real public-service journalism is supposed to be about, and Billboard is proud of his principled tenacity as our Washington [D.C.] bureau chief."

In announcing the award Dec. 14, WAMA's board of directors cited Holland's "exemplary job of investigative reporting" of the work-for-hire issue in his series of stories published throughout the year 2000. The annual award is the highest honor given by WAMA for "the accomplishments of certain individuals or organizations in the Washington, D.C., music community whose achievements on behalf of the music community warrant special recognition and thanks."

On May 25, recording artists, copyright law experts, managers, and the music unions took their complaints to Congress. They argued at a hearing before the House Judiciary Committee's Subcommittee on Intellectual Property that sound recordings cannot be considered works made for hire and that the new provision was a substantive change in the law. Lawmakers soon began urging the recording industry to allow the law to be returned to its previous state. This fall, both the House and Senate voted to repeal the law. President Clinton signed the repeal legislation Oct. 27.

"All musicians owe a great deal of gratitude to Mr. Holland and to Billboard magazine for their uncompromising commitment to reporting the truth about the work-for-hire issue and bringing it to the attention of the entire music industry and the country," the WAMA board wrote.

WAMA also chose artist rights lobbyist Margaret Cone for the Special Achievement Award for her yearlong efforts to have Congress repeal the work-for-hire law and to coordinate opposition efforts of artists and artists' groups. Last year's Special Achievement Award went to RIAA president/CEO Hilary Rosen for her tireless anti-censorship efforts on and off Capitol Hill.

The awards ceremony will be held Jan. 26. Music award winners will also be announced that evening. WAMA is a 1,000-member umbrella organization of Washington, D.C.-area musicians, songwriters, concert promoters, lawyers, recording engineers, managers, graphic artists, and related businesses.

Westlife Snags U.K. Record Of The Year

BY PAUL SEXTON

LONDON—Ireland, 3; rest of the world, 0. That's the scorecard following the third annual "Record Of The Year" show, broadcast live by the U.K.'s ITV Network Dec. 9.

The show generated an estimated 1.5 million telephone votes by viewers, leading to a third-straight Irish victory and the second in a row for all-conquering quintet Westlife, which enjoyed an immediate 40% sales hike as a result.

The RCA group's "My Love," which last month became the most recent of its seven consecutive U.K. No. 1 singles, took the title, and its hit "Flying Without Wings" won in 1999. The inaugural 1998 event was won by fellow Irish group Boyzone with "No Matter What."

The show itself, sponsored for a third year by direct-mail club Britannia Music, was also celebrating, after overnight figures revealed an increase from an average 8.8 million viewers last year to 9 million. "Record Of The Year" edged ahead of the 8.9-million-viewer average achieved by Carlton TV's broadcast of the 2000 Brit Awards on the ITV network in March.



WESTLIFE

The show, devised by industry entrepreneur Jonathan King, is produced in conjunction with his U.K. trade publication The Tip Sheet, which creates a list of 20 titles from among the 50 best-selling singles of the year and invites nominations from subscribers. These 20 were presented in a preview show broadcast by LWT Dec. 2, and a public vote resulted in a short-list of 10 finalists.

"Without question 'Record Of The Year' has become one of the most significant events of the year," says RCA head of marketing Sonny Takhar, who says that Westlife's second album, "Coast To Coast," currently certified triple-platinum in the U.K. (900,000 units), had a 40% sales boost in the three days following the Saturday broadcast. "Winning it has a direct correlation to sales. Last year [with the group's self-titled debut album]

(Continued on page 64)

EXECUTIVE TURNTABLE



CELLER



CAGE



TILLEY



SARRO

RECORD COMPANIES. **Brian Celler** is promoted to VP of international marketing for the Epic Records Group in New York. He was senior director of international marketing.

Kevin Cage is named VP of strategic technology and new media for the Warner Music Group in New York. He was director of technology applications at Warner Bros.

Matthew Tilley is named senior director of international marketing for the Island/Def Jam Music Group in New York. He was international marketing and A&R manager at PolyGram International/Universal Music International.

Vicky Sarro is named senior director of strategic marketing for catalog for RCA Records in New York. She was senior director of special markets for BMG Distribution.

Marlynn Snyder is promoted to senior director of publicity for Arista Records in New York. He was director of publicity.

Jay Hart is named East Coast regional promotion manager for Beyond Music in New York. He was East Coast promotion representative for Capricorn Records.

PUBLISHERS. BMI names **Jessie Lema** associate director of Latin music in New York. BMI also names **Jerry Vila** regional manager of Latin music in Puerto Rico. They were, respectively, production manager for Palm Pictures/RykoLatino, and sales and marketing assistant for Sony Discos.

RELATED FIELDS. The National Academy of Recording Arts and Sciences names **Mitch Roth** VP of business development, **Jacqueline Sentmanat** business affairs controller, and **Jill Marie Geimer** director of human resources in Santa Monica, Calif. They were, respectively, area GM for MicroAge, director of international finance for Warner Bros., and VP of human resources for Ryland Mortgage.

Thanks To 1st Single, Lifehouse's 'Moment' Comes On DreamWorks

BY CARLA HAY

NEW YORK—For every act, there's a defining moment in its career, and for rock band Lifehouse, it was the decision to make its aptly titled song "Hanging By A Moment" the first single from its DreamWorks Records debut album, "No Name Face."

"It was the most uptempo, radio-friendly song," says lead singer/guitarist Jason Wade. "We all decided it was the right choice to release it as the first single."

The right choice, indeed. "Hanging By A Moment" has been embraced by radio, becoming a hit almost immediately at modern rock stations. This issue, "Hanging By A Moment" is No. 2 on the Modern Rock Tracks chart. Attention for the song is credited with propelling sales for "No Name Face."

Released Oct. 31, "No Name Face" entered the Heatseekers chart at No. 4 in the Nov. 18 issue and eventually peaked on that chart at No. 2 in the Nov. 25 issue. "No Name Face" reached Heatseekers Impact status in the Dec. 16 issue when the album rocketed from No. 146 to No. 94 on The Billboard 200. This issue, the album is No. 107 on the chart.

Based in Los Angeles, Lifehouse (whose original name was Blyss) was founded in 1996 by Wade and bassist Sergio Andrade. The current lineup consists of Wade (the band's chief songwriter), Andrade, guitarist Stuart Mathis, and drummer Rick Woolstenhulme.

"No Name Face" was produced by Ron Aniello and mixed by Brendan O'Brien. The album's executive producer is DreamWorks president Michael Ostin, who signed the band to the label.

Lifehouse's style of straight-ahead rock is appealing to a steadily growing audience because the band's music "has a broad dynamic; it's not loud all the time," says Andrade.

Todd Thomas, PD of modern rock station WMRQ Hartford, Conn., agrees. "Lifehouse is coming out with a sound that isn't represented a lot on rock radio, which has a wall of heavier stuff right now," he says. "The album is a great-sounding record, and 'Hanging By A Moment' is doing really well for us. The listener reaction to it has been very positive, and that's why we put it in heavy rotation."

"That's what's so special about this project," says DreamWorks marketing director Monica Fitzgibbons. "Doors have been opened, and the warm reception of Lifehouse's music has led us down the path that we're on. I have to give our radio promotion department a lot of credit for that."

She adds, "Even though we released the album on Halloween, which was the release date for a lot of big albums this year, we made a pact that we were going to make this record happen. It's the type of record that stays consistent and has a lot of endurance. Jason Wade is so gifted as a songwriter that it's not really surprising that people are responding to the music in the way that they are."

In addition to radio airplay, "Hanging By A Moment" was featured on the WB TV series "Roswell" around the time that the album reached Heatseekers Impact status.

"Their song being on 'Roswell' probably gave sales that extra push," notes Marisa Sullivan, music buyer for Tower Records in San Diego. "Sales for the Lifehouse album are going up. People are asking specifically for Lifehouse, not saying, 'What's the name of the band that plays that song?' So the band seems to be getting a strong identity of their own. They appeal to fans who would like matchbox twenty or Live."

Awareness for the album has also been spread by the Internet. Lifehouse has appeared on numerous online chats, Webcasts, and Internet promotions on such Web sites as VH1.com, Launch.com, RollingStone.com, and Rioport.com.



LIFEHOUSE

HEAT SEEKERS IMPACT

DreamWorks issued a "temporary" video of "Hanging By A Moment" featuring live footage of the band until "we had more of a story at radio," says Fitzgibbons. The first version of the video was played on MTV2, while a second, "official" version of the video was recently released and has been added to MTV and VH1's playlists.

In addition, DreamWorks utilized street teams to spread the word about Lifehouse before and after the album's release. Fitzgibbons estimates the Lifehouse street team to be "about 10,000 people. Nothing gets you further than that kind of passion; you can't buy it."

Touring has also been a key factor in Lifehouse's artist development. The band, booked by Carole Kinzel of Creative Artists Agency, has landed opening-act slots with Pearl Jam and Fuel. Lifehouse is doing select concerts until the end of the year. Next year, according to Fitzgibbons, DreamWorks plans for Lifehouse to be on a "big tour" with a major artist.

> *'[The record] stays consistent and has a lot of endurance. Jason Wade is so gifted as a songwriter that it's not really surprising that people are responding to the music in the way that they are'*
>
> – MONICA FITZGIBBONS –

"Being on the road has actually helped my songwriting, because it's grown," says Wade. "We get to meet people in different cities, and we're experiencing so many different things. I interpret all those things in my songs."

Wade's songs are published by G-Chills/DreamWorks Publishing (BMI). Lifehouse is managed by Watertown Management's Jude Cole, a former Reprise recording artist who had two hit albums on the label in the early '90s.

"It's nice to get the respect of other artists, especially the ones we've toured with" says Wade. "Fred Durst from Limp Bizkit wanted to sign us [to Interscope]. His mom saw us at a show in Florida and said he was interested in signing us, but we had already had a deal with DreamWorks."

He continues, "DreamWorks has been amazing in letting us make the record. They're super-artist-friendly. They let us make our record the way we wanted to make it. It's the best label we could be on."

Mathis adds, "The president of the label came down and hung out with us. Many presidents of labels are too busy to hang out with new bands. We're really fortunate to have the attention of people high up at the label."

As for crossing over to top 40 radio, Wade says, "We're very fortunate to be accepted at modern rock radio, and whoever else responds to the music, that's great."

Woolstenhulme adds, "Jason writes honest songs, and I don't think he's going to change his writing just to have a big pop hit."

While DreamWorks aims to take the band to the next level with "Hanging By A Moment," the band says the next single will be "Somebody Else's Song," which will be released sometime next year.

Wade concludes, "My ultimate goal in writing songs is to connect with people. In the lyrics, you don't tell the whole picture: You give a road to start on that people can relate to. We're honest, nice guys, and I hope that comes across in everything we do."

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D-Town's Debut Coming In January

J Records Act Says 'Making The Band' Is Key To Its Success

BY MICHAEL PAOLETTA

NEW YORK—For its millions of avid watchers, reality-based TV gets no better than "Making The Band," which debuted on the ABC network last spring. For those who haven't watched the show, the first season (22 weekly episodes) offered an in-depth view into the making of a (boy) band.



O-TOWN

By episode 15, the core band members—Ashley Parker Angel, Erik-Michael Estrada, Dan Miller, Trevor Penick, and Jacob Underwood—had been chosen. The season's final episode showed the group, named O-Town, signing with Clive Davis' recently launched J Records.

On Jan. 23, the BMG-distributed label will issue O-Town's self-titled 12-track debut, which was preceded by the Dec. 5 release of the single "Liquid Dreams." In this issue, the song debuts at No. 21 on The Billboard Hot 100. (Fans take note: Each CD single contains one of five trading cards that feature a picture of a band member.)

"In the beginning, people never really knew if we were a TV group or a real group," says Underwood. "We were very worried and nervous about being perceived as simply this TV-show group. But now that we're signed to J, with a single in the stores and an album on the way, things are moving in the direction that we always wanted them to. Now, the show is more of a platform for our music."

"It's like we've done everything in reverse," adds Angel. "Usually, a group releases an album and then pursues other creative outlets. We, on the other hand, broke those rules."

"Our whole history together has been, and remains, a big challenge," chimes in Miller. "But if anybody has the opportunity to break the limits, we do, because we have the biggest platform possible, which is TV."

"The reality is this: We were popular before we were really good," explains Angel.

"That's right," offers Penick. "We had a year to get good, but in that year we were in the public's eye being not so very good. We were learning the ropes as we went along. From the beginning, and due to a boy-band backlash, we've been the underdog. Is the market too saturated with five-

(Continued on page 16)



Cage Connects With Hootie. MCA artist Daniel Cage recently performed on a bill with Hootie & the Blowfish at Wake Forest University's Joel Coliseum Complex in Winston-Salem, N.C. Cage is trekking across the U.S. in support of his label debut, "Sleepwalking." The set's new single, "You Set Me Free," was shipped to rock radio in late November. Hootie & the Blowfish recently issued "Scattered, Smothered & Covered," a compilation of rarities and B-sides, on Atlantic. Pictured, from left, are Mark Bryan and Darius Rucker of Hootie & the Blowfish; Cage; and Dean Felber and Jim Sonefeld of Hootie & the Blowfish.

Indigo Girl Amy Ray Goes 'Stag' With Solo Debut Set On Daemon

BY IAN PERCIVAL

NEW YORK—Indigo Girl Amy Ray will make her solo debut in March 2001 with "Stag." The set will be released on the artist's 11-year-old, not-for-profit independent label, Daemon Records.

The solo effort reflects Ray's Southern punk and indie-rock loyalties and is a departure from her work with the multi-platinum Indigo Girls. The 10 songs on the set were written specifically for this recording.



RAY

According to Ray, " 'Stag' is heavily influenced by the musicians who helped create it. The music of bands like the Butchies, the Rock*A*Teens, and Danielle Howle is what truly inspired me to make this record."

Durham, N.C., indie punk group the Butchies are Ray's backing band on half the album, and those five tracks were recorded by Chris Stamey (the dB's). Southern gothic punkers the Rock*A*Teens, who have recorded on Daemon and Merge, also provide backup on the record. Country/folk/metal heroine Howle adds her distinctive vocals to a couple of tracks.

Ray's dream team—Joan Jett, Kate Schellenbach (Luscious Jackson), and Josephine Wiggs (the Breeders)—met up with her in Brooklyn, N.Y., to record the song "Hey Castrator." "Stag" was produced by Ray and mixed in Athens, Ga., by David Barbe (Macha, Son Volt, Sugar).

The song titles on the album are "Black Heart Today," "Late Bloom," "Johnny Rottentale," "Laramie," "Measure Of Me," "On Your Honor," "Lucystoner," "Lazyboy," "Hey Castrator," and "Mountains Of Glory."

A 2001 tour with Ray and the Butchies in support of "Stag" is planned for late March and early April. The tour will make stops in Austin, Texas; Orlando, Fla.; Atlanta; Washington, D.C.; Philadelphia; New York; Boston; Ann Arbor, Mich.; Chicago; Columbus, Ohio; Louisville, Ky.; Nashville; and points in between.

The Daemon Records Web site (daemonrecords.com) can be accessed for more information about "Stag," as well as for the entire Daemon catalog.

Hawkins Trumpets New Deal With Rykodisc; Vertical Horizon, 3 Doors Projects In Works



by Melinda Newman

SWAN SONG: **Sophie B. Hawkins** and Rykodisc have formed a joint venture, Trumpet Swan Records, which will be Hawkins' new label home, as well as home to artists she signs to the imprint.

As part of the deal, Rykodisc will rerelease her third album, "Timbre," in April. Hawkins got the album back from Columbia, with whom she parted ways earlier this year. The revamped version of the album will feature two new songs, as well as a remix of "Walking In My Blue Jeans," the first single. The tune, formerly called "Strange Thing," is tentatively slated to have a tie-in with Calvin Klein Jeans.

"[Rykodisc president] **George Howard** came to New Orleans to meet me at a film festival where we were showing [Hawkins' documentary] 'The Cream Will Rise,' and he said all the right things," says Hawkins. "He said, 'You're great who you are, and we want you [as] you are.' They signed me as an artist, not because of my tits, ass, or hair, and they certainly didn't sign me because I'm young. I'm in the middle."

Hawkins, whose first two albums on Columbia went gold, wants to do more than sell records. She wants to set an example for everyone who, like her, stands a little left of center. "I've fought a lot in my life, and I want to not only sell records and have hits on the radio, which would be a blessing, but I want people who are my fans to think, 'I should be proud of who I am,' because they'll see how it worked for me. I want them to see you can just be yourself."

Trumpet Swan will be run on a day-to-day basis by Hawkins' label partner and manager, **Gigi Gaston**. Hawkins says that she and Gaston have two artists they're considering signing to the label but that it's too early to announce anything. "Right now, we're focusing on me and getting ready for the April release," she says.

Hawkins is also currently featured on Arista's "Bounce" soundtrack. Her track, "Lose Your Way," may be worked as the second single from the project, starting in January.

STUFF: **Orgy** has inked a new management deal with the Left Bank Organization. The hard rock group parted ways with the Firm several weeks ago and were handled by **Andy Gould** during the transition. Orgy remains on Elementree, the label owned by the Firm and one of its clients, **Korn**. (Although Elementree ended its deal with Reprise, Orgy will continue to go through Elementree/Reprise for at least one more album.) Orgy's next single will be "Opticon," which in addition to being on the band's current album, "Vapor Transmission," will be featured in the movie "Valentine." Other clients signed recently to Left Bank include Roadrunner's **Coal Chamber**.

After more than 10 years, **Lori Earl** is leaving her post as head of publicity for Interscope Geffen A&M at the end of the year to become a consultant. Her main client will be Interscope Geffen A&M, where she'll continue to handle corporate communications, **Dr. Dre**, and **Guns N' Roses**, as well as share **U2** with **Mika El-Baz** (who is relocating from Los Angeles to New York). **Dennis Dennehy** and El-Baz will serve as the new co-heads of the department. New York-based **Jennle Boddy** remains senior publicist.

AS 2000 WINDS down, we take a look back at the Dec. 5 Billboard Music Awards, where a number of acts told us they're already hard at work on their next projects.

3 Doors Down expects to release a follow-up to its quadruple-platinum album, "The Better Life," "within or a little more than a year," says lead singer **Brad Arnold**, but he stresses that there's no rush. "We've been writing songs as they come. I'm not big on doing a songwriting session. We just let them come instead of forcing them." And who says selling 4 million albums doesn't have its perks? One of the group's biggest thrills has been getting the keys to its home county: Jackson County, Miss. "We also got the key to Memphis, which is where we recorded the album," says Arnold. "I asked if the key now got us into Graceland."

Vertical Horizon is writing material for its follow-up to its breakthrough album, "Everything You Want." "We're writing now, but I don't write that well on the road," says leader **Matt Scannell**. "For writing, it's best to start from a point of strength—rested and undisturbed—and none of that happens on the road. But if a flash of brilliance happens, you want to get it down." He says there is no release date yet planned for the RCA album. He joked that his life has changed drastically since the act went from unknowns to rock stars. "Now, when I order room service and I ask for extra ketchup, I get it."

OOPS: Blame it on the Grinch. In our haste in the Dec. 9 issue, we forgot to credit **Charles Brown** and **Gene Redd** for writing "Please Come Home For Christmas."

Assistance in preparing this column was provided by Larry Flick in New York.

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Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		◄ NO. 1 ►		
1	1	KENNY G ▲⁷ ARISTA 19090 (12.98/18.98)	FAITH: A HOLIDAY ALBUM 4 weeks at No. 1	15
2	2	'N SYNC ▲⁷ RCA 67726 (11.98/18.98)	HOME FOR CHRISTMAS	28
3	4	CELINE DION ▲⁴ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	35
4	3	CREED ▲⁵ WIND UP 13049 (11.98/17.98) HS	MY OWN PRISON	167
5	6	KENNY G ▲⁴ ARISTA 18767 (12.98/18.98)	MIRACLES — THE HOLIDAY album	71
6	9	DIXIE CHICKS ◆¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	150
7	7	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS	19
8	10	NAT KING COLE ● EMI CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	CHRISTMAS FAVORITES	14
9	8	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	12
10	5	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION	14
11	18	TRANS-SIBERIAN ORCHESTRA ● LAVA/ATLANTIC 92736/AG (11.98/17.98) HS	CHRISTMAS EVE AND OTHER STORIES	23
12	11	MARTINA McBRIDE ● RCA (NASHVILLE) 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	21
13	12	98 DEGREES ▲ UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	17
14	14	ROSIE O'DONNELL ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	13
15	13	MARIAH CAREY ▲⁴ COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS	60
16	30	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE	21
17	27	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS	42
18	15	HARRY CONNICK, JR. ▲⁷ COLUMBIA 57550/CRG (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	58
19	19	SHANIA TWAIN ◆¹⁰ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	162
20	26	MANNHEIM STEAMROLLER ▲⁵ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	128
21	23	AMY GRANT ● A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	16
22	16	BING CROSBY ● MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	WHITE CHRISTMAS	60
23	25	'N SYNC ◆¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	142
24	31	MANNHEIM STEAMROLLER ▲⁵ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	120
25	17	VARIOUS ARTISTS WALT DISNEY 860887 (5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION	28
26	24	VARIOUS ARTISTS ▲ RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT)	43
27	34	MANNHEIM STEAMROLLER ▲⁴ AMERICAN GRAMAPHONE 1995 (10.98/15.98)	CHRISTMAS IN THE AIRE	76
28	21	ELVIS PRESLEY RCA SPECIAL PRODUCTS 44931 (2.98/6.98)	IT'S CHRISTMAS TIME	9
29	42	GEORGE WINSTON ▲³ WINDHAM HILL 1025/RCA (9.98/16.98)	DECEMBER	40
30	29	THE CARPENTERS ▲ A&M 215173/UNIVERSAL (10.98/14.98)	CHRISTMAS PORTRAIT	59
31	28	VARIOUS ARTISTS EPIC 68750 (5.98 EQ/11.98)	SUPERSTAR CHRISTMAS	19
32	33	KID ROCK ▲² TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	102
33	40	NAT KING COLE ● CAPITOL 21251 (10.98/16.98)	THE CHRISTMAS SONG	59
34	35	METALLICA ◆¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	487
35	—	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 83145/AG (11.98/17.98)	THE CHRISTMAS ATTIC	11
36	22	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS	14
37	39	VARIOUS ARTISTS ▲⁴ A&M 213911/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS	92
38	32	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE REO-NOSED REINDEER	10
39	—	THE TEMPTATIONS ▲ MOTOWN 635279/UNIVERSAL (4.98/9.98)	GIVE LOVE AT CHRISTMAS	29
40	37	GODSMACK ▲³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	101
41	50	VARIOUS ARTISTS ● A&M 540764/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3	23
42	38	JIMMY BUFFETT ▲ MARGARITAVILLE 111489/MCA (3.98/7.98)	CHRISTMAS ISLAND	28
43	47	ANDREA BOCELLI ▲³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	158
44	36	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	17
45	49	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	11
46	20	VARIOUS ARTISTS LASERLIGHT 55610 (12.98 CD)	THE MOST WONDERFUL TIME OF THE YEAR	8
47	41	FAITH HILL ▲³ WARNER BROS. (NASHVILLE) 46790/WRN (11.98/17.98)	FAITH	130
48	44	BOB SEGER & THE SILVER BULLET BAND ▲⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	320
49	—	BACKSTREET BOYS ◆¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	173
50	45	THE BEATLES ◆¹⁰ APPLE 46443/CAPITOL (15.98/34.98)	THE BEATLES	238

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △² Certification of 400,000 units (Multi-Platino) *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title.

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After 7 Years, The Cult Returns On Lava

BY WES ORSHOSKI

NEW YORK—When Lava Records president Jason Flom flew to Los Angeles last year to meet with the Cult, he admittedly took some doubts with him.

Ten years had elapsed since the release of "Sonic Temple," the band's breakthrough album. In that time, the Cult released two commercially disappointing sets that were followed by the band's break-up in 1995 and reformation three years later.

Though uncertain of whether a new Cult album would be a success, Flom says he went to L.A. intrigued by the prospect of seeing his label's logo on the spine of a Cult album. "I've been around a lot of great bands," he says, "But there's just something about the Cult, something unique and powerful."

Flom says the band quickly erased his doubts during a rehearsal that featured some of its biggest songs, including "Fire Woman," "Edie (Ciao Baby)," and "She Sells Sanctuary." "After they played, I couldn't believe I was there. I felt like I had won an MTV contest," he says. "It was just magical."

Flom adds that the rehearsal, held in a rented airplane hangar, made it "painfully obvious" that he should sign the band, which had recently fulfilled its contracts with Warner Bros. and Beggars Banquet and was being courted by Arista, Mercury, and Columbia.

Now, more than a year later, the members of the Cult are about halfway through the recording of their Lava/Atlantic debut, which lead singer Ian Astbury says will include some of the "magic" Flom heard.

"We're not trying to create magic," Astbury says. "There's already magic here. There is something very, very special that's being created here. And we really want that to grow."

The currently untitled album is turning out to be the band's heaviest yet and should be released by May of next year, he says. Those close to the band are hoping the album will enable the resurrected Cult to reclaim the rock genre from the likes of such rap-core acts as Limp Bizkit and Korn.

"This is a really weird time for us," Astbury says. "People are really putting a lot on this band to be some sort of savior, to give rock its credibility back. I really don't want that. I just want to make a great rock record with Billy [Duffy, guitarist/founding member]."

It was similar pressures that contributed to Astbury quitting—and in effect breaking up—the Cult in 1995, while the band was touring in support of 1994's self-titled Beggars Banquet/Reprise release. At the time, the Cult was putting a strain on his life and tarnishing his love for music, Astbury says. Already the father of a 2-year-old, he would see his second son born that year. The Cult, meanwhile, was in its 12th year, and the band's best era seemed to be in its past.

After riding out the '80s straddling the line between metal and alternative, the Cult now found itself in an unfavorable musical climate. The grunge explosion pushed the U.K. band into the metal category,



ASTBURY

making the Cult yesterday's news in America.

Released in the shadow of massively successful albums by Nirvana, Smashing Pumpkins, and a litany of others, the band's recordings—1991's "Ceremony" and 1994's "The Cult"—were largely ignored. To date, the records have sold less than 400,000 copies combined in the U.S., according to SoundScan, while the band's early releases, 1985's "Love" and 1987's Rick Rubin-produced set "Electric," have been certified gold and platinum, respectively.

Also, by the early '90s, Astbury and Duffy were the only founding members left in the band. Bassist Jamie Stewart left after the Sonic Temple tour, and the band had worked with more than half a dozen drummers since Nigel Preston was asked to leave the band in the mid-'80s.

Feeling less like an artist and more like "someone's paycheck," Astbury says he just needed a break: "We had been on the front lines too long." So, instead of battling the noticeable lack of interest, Astbury left and formed his garage band, the Holy Barbarians, whose prime objective was to have fun. In 1996, Reprise released "Cream," the band's debut, which was followed by a tour that Astbury says was more a traveling party than a serious pilgrimage to support his new project.

In the next two years, the singer wrote and recorded a solo album, "Spirit/Light/Speed," released earlier this year on Beggars Banquet, and traveled. While Duffy and the remaining members of the band, bassist Craig Adams and drummer Scott Barrett, formed Colourssound, Astbury took trips to Nepal and Tibet, which, he says, inspired his reunion with Duffy, as well as some

(Continued on next page)

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AFTER 7 YEARS, THE CULT RETURNS ON LAVA

(Continued from preceding page)

of the lyrics he's writing now."

The trip to Tibet, where Astbury met people who've had their religious and personal freedoms stripped from them, produced songs inspired by the darker side of today's society. One of them, "Face The Sun," makes references to the Woodstock '99 fiasco, the World Trade Organization protests in Seattle, and the killings at Columbine High School.

"Right now we're in an environment, especially for men, where there's a lot of anger, violence, a lot of division, a lack of direction, an incredible amount of anger, confusion, frustration, and hostility," Astbury says. "We can grab on that and put ourselves in a positive direction. We can flip from negative to positive. There is a way through it. It's basically a mind-set. I understand why people are pissed off. But, at the same time, there's got to be a point where things turn around, because we're not going anywhere."

Ready to revive the band, Astbury communicated with Duffy through friends for several months before both got together face-to-face at his home in L.A. and decided to make the reunion official. The plan was simple, Astbury says: Find a rhythm section, hit the road, reconnect with the fans, and then, once the band is ready, record a new album.

Things quickly progressed. Drummer Matt Sorum, who had left the Cult after the Sonic Temple tour to join Guns N' Roses, immediately reenlisted. After Stewart declined the band's invitation to return, former Porno For Pyros bassist Martyn LeNoble joined the lineup but has since been replaced by session man Chris Wyse.

While the band's album sales have declined, the interest in its live shows has not, says manager Carl Stubner. Since 1998, the band has played about 90 shows, including opening slots on the Jimmy Page & Black Crowes tour, a string of South American gigs, a set at the 1999 Tibetan Freedom Concert, several radio station festivals, and five sold-out nights at L.A.'s House of Blues, where label interest in the band peaked.

Stubner, who managed Astbury as a solo artist before taking on the Cult, says other artists jumped at the chance to tour with the band. Metallica—which the Cult supported after the release of "Sonic Temple"—and Stone Temple Pilots came calling, but the band turned down both to return to the studio.

"I think this band means a lot more than most people realize," says Stubner, who also manages Everlast and Tommy Lee. "For me, it's a personal passion. This is a band that I can go see at rehearsals, sound checks, and shows and be as excited the 20th time as I was the first time."

In the past two years, the band has been in and out of the studio. Its first attempt to make a new album proved premature—according to Astbury, the energy was wrong. "We were still finding our feet again as a band," he says.

But out of that session came the Michael Beinhorn-produced "Painted On My Heart," which was used on the "Gone In 60 Seconds" soundtrack. The band also recently covered "Wild Child" for a Doors tribute album, "Stoned Immaculate" (Elektra). Astbury performed solo on the tribute as well, singing "Touch Me."

The band tried out two more producers (Marty Frederickson and Foreigner's Mick Jones) before enlisting Bob Rock, who was at the controls for "Sonic Temple" (Beggars Banquet/Sire/Reprise) and "The Cult." Aside from his talents as a producer, Rock has the right personality and musical interests for the job, Astbury says.

"He's pretty much the only person qualified to [produce us]. We're extremely strong-minded people, strong-spirited people. And we both have a very strong vision. And to get between [Billy and me] demands a lot of patience and demands a certain amount of strength. The Cult is a very muscular band; there's a lot of power and determination and spirit and a lot of spark. So, from that fire, somebody that can get a hold of that energy and harness it—and put it in the right direction—is the person that's really qualified to be our producer . . . He believes in us probably more than we believe in ourselves."

> ***'There is something very, very special that's being created here'***
>
> **– IAN ASTBURY –**

The timing of the band's re-formation couldn't be better for the U.K.-based Beggars Banquet, which in January gained control of the Cult's catalog from Warner Bros. In March, Beggars reissued the group's six sets, replacing the Warner releases with remastered, repackaged copies.

Last month, the label delivered the boxed set "Rare Cult," a six-disc collection of previously unreleased material, including demos and the B-sides of U.K. singles. The crown jewel of that package is "Peace," a finished set recorded between the releases of "Love" and "Electric." The album is laced with the same war imagery found on "Electric," which Astbury says was inspired by America's fascination with the Vietnam War in the 1980s.

As the Cult works on new material—some of which Rock describes as reminiscent of Sisters Of Mercy—the Beggars reissues and boxed set are just a few of several projects that are helping to keep the Cult fresh in people's minds. Nissan is using a portion of "She Sells Sanctuary" in a new commercial, and the Major League Baseball association has also expressed interest in using the track to promote its upcoming season. Meanwhile, a Doors special featuring Astbury and other musicians performing with the Doors' surviving members is in rotation on VH1.

Astbury also recently guested on the new solo album by Black Sabbath guitarist Tony Iommi.

When Lava/Atlantic releases the band's new album next year, the group should be aided by the fact that it—unlike some bands—didn't release several bad albums and then "peter out," says Flom. Yes, "Ceremony" and "The Cult" were ignored, but there is quality and heart on those records, he says.

For the band's part, Astbury says the communication between him and Duffy is better than it was before the break-up. That will be key in keeping the band together and strong, he says—as well as making honest music that he and Duffy are passionate about.

"I want to think that we're going to make this record, and the people who are into the Cult, who love the Cult, are going to go, 'Oh, fuck. That's what I really wanted to hear. That's so important to me. That's an incredible gift to me in my life right now,'" Astbury says. "And not so we can be all proud about it, going, 'Oh, yeah, great. We're wonderful.' It's more a case of just a feeling of satisfaction that you've given something that you've put you're whole soul into. That's what we're doing right.

"This band is completely poised to do something of importance, something big in magnitude. Everything has been given to us. The condition, the age, the experience, the music, the producer," he continues. "And Jason Flom and [Lava A&R man] Kevin Williamson, and Carl Stubner; they all believe in us. We're in a stage now when the bow string has been pulled back. The arrow is ready to fly."

What if the new album, like its two predecessors, is ignored? "I don't care. I do this because I want to do it," Astbury says. "We care about our audience, and whatever audience is there for us, I want to give the best quality to, the best and the most heart, the most drive, the most soul."



In The Spirit. At Capitol Records' recent eighth annual tree-lighting ceremony, Roy Lott, the label's president/CEO, presented California State Assembly member Jackie Goldberg with a plaque commemorating her commitment and contribution to the revitalization of Hollywood. Four years ago, Goldberg joined forces with the label in an effort to rehabilitate the famed Capitol Records Tower as well as the world-renowned street corner Hollywood and Vine. Pictured, from left, are Lott and Goldberg.



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O-TOWN'S DEBUT COMING IN JANUARY

(Continued from page 12)

guy boy bands? We don't think so."

Neither does Davis, who acknowledges that O-Town was one of the label's initial signings (along with Olivia, Luther Vandross, and Alicia Keys).

"I always look for acts that have that something special, as well as acts that are in it for the long haul," says the industry veteran. "Each O-Town member is strong vocally. They each have good looks, charisma, and appeal. They're also all-natural performers. These are trigger points I look for when considering an act's potential for stardom. Of course, it doesn't hurt that they're the stars of a very successful TV show."

According to the five members of O-Town, what began as a nationwide try-out for 1,800 boy-band wannabes quickly evolved into 25 finalists, then eight, and finally five.

"The try-outs consisted of singing, dancing, and being interviewed by a panel of judges," says Underwood, who adds that the judges panel was headed up by Trans Continental Entertainment president Lou Pearlman, who is responsible for such acts as 'N Sync, Backstreet Boys, and LFO, among others.

"Within weeks, we were all living in the same house in Orlando [Fla.]," notes Estrada. Since the band members had signed contracts stating that they could be filmed for the show, a TV crew had an all-access pass to the guys' lives.

Once O-Town finished filming for the show's first season (its second season begins in early February), the members said it was time to begin its 40-city radio tour.

"We performed a cappella at every station we visited," explains Underwood. "This legitimized us with the DJs, [music directors], and PDs, who saw that there was nothing fixed."

Like many before them, O-Town also toured the malls of America. The band is co-managed by Mike Cronin and Mike Morin of Orlando-based Trans Continental Entertainment; bookings are handled by Craig Bruck of New York-based Evolution Talent Agency.

It's no wonder that Tom Corson, executive VP of worldwide marketing and sales at J Records, is smiling. "What can I say: The band has done a tremendous job at setting up this album," he says. "You really can't do much better than a successful TV show in generating excitement."

Corson says the label delivered "Liquid Dreams" to top 40 radio at the end of October. "Radio has been very supportive of the track," he says.

Brian Kelly, PD at WXSS Milwaukee, says the band has been on the station's morning show several times. " 'Liquid Dreams' is reacting as strongly as an 'N Sync or Backstreet Boys song," he observes. "We're getting a tremendous response to this track."

The same goes for retailers. "The single has been selling incredibly well for us," says Shelby Wheeler, regional marketing coordinator of the Virgin Megastore at Downtown Disney in Orlando, which O-Town visited Dec. 9 for its first official in-store. "In fact, we've sold more copies than the Times Square [New York] location, which is the No. 1 store in terms of sales for all the Virgin outlets."

On Nov. 30, the song's video, directed by Dave Meyers (Britney Spears, Pink, OutKast), premiered on MTV's all-important "Total Request Live." The following day, the video aired on ABC immediately following a special holiday episode of "America's Funniest Home Videos," as well as during the closing credits of "Entertainment Tonight." America Online hosted the video's online world premiere on its teen channel.

Adding to this multi-tiered blitz, TeenPeople.com joined forces with J Records to launch O-Town's official Web site (O-Town.com) which, for the first three days of its existence (Nov. 27-30), could only be accessed via TeenPeople.com.

"O-Town has been popular with our readers since day one," notes Lori Majewski, entertainment director of Teen People magazine. "Helping to launch their site was an obvious step to take; it was a no-brainer."

Fans visiting O-Town.com find on-demand audio and video, which includes a streaming version of "Liquid Dreams," as well as behind-the-scenes footage of the band.

Coinciding with the single's release, as well as the holiday season, O-Town is performing at numerous holiday radio shows—including WBTS Atlanta on Saturday (16)—throughout the month of December.

On Dec. 31 and Jan. 8, O-Town will appear on Dick Clark's Rockin' New Year's Eve TV special and the American Music Awards, respectively. In February, the quintet is scheduled to embark on U.S. tour, complete with a live band, says Corson.

SURROUND SOUND NEEDS CONSUMER EDUCATION

(Continued from page 10)

The need to educate the consumer, however, was continually expressed by panelists and attendees alike, as was the obligation that all players in the production chain work together to ensure a smooth launch.

American Gramaphone Records' Brian Ackley, a panelist at Surround 2001, said, "This is a responsibility for us, as a content provider and also for the hardware manufacturers: to educate retail salespeople and consultants so that they are able to demonstrate the benefit to the consumer. Everybody's in a partnership all the way down, from content provider to retailer to hardware manufacturer and, ultimately, the consumer.

"They're the ones that are going to make the decision if this sticks or not," he adds. "*We* all love it, because it's a wonderful audio delivery format. If we create great fidelity upfront with the recording, remixing, manufacturing, and creation of new product, this is a perfect vehicle to translate the interpretation of what the composer had in mind all the way to the consumer."

"We need to explain the format and execution to the public, which is key in the beginning of any new format," added Nick Sahakian of Rhino Records, also a panelist at Surround 2001.

Rhino, a Warner Music Group label that has acquired the North American rights to catalogs of such classic artists as Ray Charles and Curtis Mayfield, is taking a prominent role in the rollout of DVD Audio. Catalog material, many feel, will account for a significant portion of DVD Audio titles, at least in the initial stages.

Some Surround 2001 panelists, however, were worried about a "stillborn DVD Audio" introduction. While hype has been pervasive for several years now, recording studios that have made significant investment in surround equipment are deriving little revenue from multichannel projects. Likewise, some label executives are reluctant to release DVD Audio titles before feeling confident that consumers understand the format and hardware requirements.

"The situation looks fraught with difficulty, three years after the introduction of DVD," says Mike Hobson of Classic Records. "Although if DVD Audio does a couple of things, like get the price of the players way down, then I think you can segment the market a little. On the software side, there's no question in my mind that if DVD Audio is to survive as a format, it has to be as cross-platform-compatible as absolutely possible."

Hobson has recorded two classical titles specifically for DVD Audio release. However, he adds, he is not ready to release them.

"I'm going to wait and see what happens for at least six months, with DVD Audio," he states. "Not just from a software standpoint but from a hardware standpoint—I want to see whether they're going to sell 2,000 units or 20,000. If they sell 20,000, that indicates that there's some life. That's just a business decision. Is this a marketable format? Are there going to be players out there and people to buy it?"

Nonetheless, optimism was strong, and many expressed the expectation that consumer understanding—and acceptance—will fall into place. On the production end, the hardware exists; manufacturers have dedicated themselves to surround sound.

While studios have yet to realize a return on equipment investment, principals in the recording business are confident about surround's ultimate success. Label executives, while cautious, mostly agree.

"Everything is just so new," said Warner Bros. Records' David May, a conference attendee. "No one knows what to think yet. On the panel that Nick [Sahakian] was on, you saw a mixture of attitudes. Everyone is a little afraid—that's normal. But a lot of these problems will be gone by next year."

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

FEELIN' BLUESY: Some artists just know how to take you the full distance. We're not just talking about getting reacquainted with a distinctive memory or sharp emotion. We're talking about going on a journey—one that lifts you from your present state and carries you into another realm. On "Can't Look Back," **Josh Roy Brown** does exactly that.

Interestingly, Brown manages to elevate the listener with music that's decidedly earthy. "Can't Look Back" is a disc anchored with rough-hewn guitars and bluesy rhythms, and Brown possesses a raspy baritone voice that sounds worn and torn by the one-two punch of life.

So, how does he manage to transport the listener? By unleashing an intense, unflinchingly raw honesty that is, by turns, undeniably empathetic and disarmingly charming. Several seconds into the disc-opening "Sleeping Under Water" and you're hooked. You're willing to follow this clever troubadour anywhere—and he clearly knows it. To that end, he uses the set to paint vivid pictures illustrating the ups and downs of life and love with palpable confidence.



For the uninformed, Brown is the son of journalist **Les Brown**, co-writer of the country music standard "Abilene"—which is covered here with appropriate reverence. It's one of numerous standout moments on an album brimming with commercial potential. It's also a track that perfectly illustrates the artist's view of himself as the result if "**Johnny Cash** and **Lou Reed** had a child."

It's an apt description, especially given the quirky depth of songs like "This Time," an earnest tune whose protagonist believes that "I've waited for all the right opportunities, and chances are I'll wait for an eternity. But this time, I'm giving all I can."

It's such well-crafted tunes and well-conceived lyrical concepts that render "Can't Look Back" an essential musical journey. And it's one that you'll want to take over and over again.

For more information on Brown (including tour dates) or to purchase his album, visit enginegroup.com.

SKINNED BACK: We love the fact that singer/songwriter **Elisa Peimer** tells it like it is in her songs. The woman simply does not mince words. For proof, all one needs to do is investigate her first full-length album, "Shed This Skin."

The project offers a truly gorgeous array of nicely crafted songs that are underlined by lyrics far smarter and more clever than your average confessional pop. Peimer has developed an appealing vocal style that sees her glide with notable ease from white-knuckled belting to seductive whispers.

Peimer has earned high marks for her music to the clubs of New York. She's become a staple at venues that include Mercury Lounge, Fez, Arlene Grocery, and CB's Gallery.

Adding to the artist's increasing profile is the use of two cuts on the album—"Leaving Here Tomorrow" and "Lullaby"—on the daytime dramas "As The World Turns," "Another World," and "Guiding Light."

For more information on this fine artist, call 212-366-6099, or visit her Web site, elisapeimer.com.

MEET JOHNNY: **Johnny A.** is a Boston-area guitarist who has played with the likes of **B.B. King**, **George Thorogood**, **Robert Cray**, **Peter Wolf** (the "Long Line" album and tour), and many other bands. He's prominently featured in the exhibit "Dangerous Curves: The Art Of The Guitar," now at Boston's Museum of Fine Arts. He also has a new album, "Sometime Tuesday Morning," which has been getting airplay at both college and commercial stations in the Boston area.

For more information, call **Matt Robinson** at 617-354-3434 or E-mail him at Rockymusic@aol.com.

Marks Sees 'Red' With 2nd Release On Red Kurl Label

BY LARRY FLICK

NEW YORK—With her second Red Kurl Records release, "My Name's Not Red," Jennifer Marks is striving to build upon the foundation of support started by "Pizza," her 1998 debut.


MARKS

Due Jan. 23, the set shows the New York-rooted singer/songwriter solidifying a sound that lands somewhere between pure pop and acoustic rock. Marks says the set's title comes from a guy who kept calling the red-haired artist "red." "I was in a foul mood that day, and I yelled at him," she says. "A couple minutes later, I realized how silly it was, and I started laughing. I vowed to write a tongue-in-cheek song about it."

The tune is a highlight of the set, which was produced by Brad Albetta and John Campos, and it's among the cuts that Marks supporters at college radio stations like WFUV New York are tapping into. The artist is a staple on the station, having participated in its "Nightbird" series co-presented by the Bottom Line, a New York club. Another New York station, WLIR, has named Marks its independent artist of the week.

"My Name's Not Red" also displays Mark's ability to be both strong and vulnerable. Her lyrics are drawing comparisons to Aimee Mann and Fiona Apple. It's a sound that has won her "song of the week" status on Women of MP3.com several times.

Several songs from Marks' new album are already getting attention on the site in advance of its retail release. In fact, some indie retailers think that Marks' growing MP3 status is going to help the project make an impact in traditional stores.

"She has a sound and an appeal that demands more than simply downloading," says Marlon Creaton, manager of Record Kitchen, a San Francisco indie. "She exudes personality—the kind of personality that you want to get closer to. She's an artist who is building a following at a gradual but steady pace. She's definitely someone to keep a very close eye on."

Songs from both "Pizza" and "My Name's Not Red" can be heard in several independent films, such as "Jane Doe" (1999 winner of the New York Film and Video Festival that stars Calista Flockhart) and "Let It Snow" (accepted for Sundance 2000 and starring Bernadette Peters).

Also, Martha Byrne, one of the stars of the CBS-TV daytime drama "As The World Turns," has sung Marks' songs on the show several times.

"I met [Martha] six years ago through a mutual teacher who played some of my songs for her," Marks says. "We've done several projects since then. She has been an incredible support."

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Top 10 Favorite Artist Picks — December 1, 2000

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Thorn	Rock, Alternative	1
2	Master Klass (William Stanton)	Pop, R 'n B	1
3	3 Series	R 'n B , Hip Hop	9
3	The Voyces	Rock, Alternative	4
5	Brickfoot	Pop, Rock	2
6	Grubbz	Hip Hop	1
7	Frank Christopher	Rock, Pop	3
8	Alexz Johnson	Pop	17
9	Barely Heroes	Rock, Alternative	16
10	Phatter Than Albert	Alternative, Rock	3

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received

Radio Play Favorite Song Requests — December 1, 2000

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Surprise Ending, Brickfoot	Pop, Rock	3
2	Please Forgive Me, Barely Heroes	Rock, Alternative	17
3	Heat Of The Night, Catherine Phoenix	Pop, Country	11
4	Do What You Wanna, V-LUV	Hip Hop	1
5	Jezzabelle (feat. Innuendo), Too Phat	Hip Hop, R 'n B	11
6	Dream About You, Alexz Johnson	Pop	19
7	U Must Be Crazy, Mystique (feat. Convict)	R 'n B , Jazz	2
8	Apology, 51 Peg	Alternative, Industrial	26
9	Your Life, 3 Series	R 'n B, Hip Hop	22
10	Long Long Ago, Ciro	Alternative, Acoustic	24

Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

THE DWELLAS

Emerging from the cellar, the Dwellas launch a new musical flava that has been fermenting for a year in their lab. Ready for consumption, the Dwellas sophomore album entitled "The Last Shall be First" contains the most potent musical ingredients available, including but not limited to heavy hitters like Pharaohe Monch & Prince Po (Organized Konfusion), Inspectah Deck of Wu-Tang, Large Professor, D.V. Alias Khrist and Atlas. Yet the flava's not complete without the chaser of platinum producers such as Rockwilder (Jay-Z, Redman, Method Man & Busta Rhymes), Nick Wiz (Rakim), Large Proffessor (Nas) ad a twist of newness from up & coming producer A.D. The Dwellas have repackaged themselves. Still distributed through Loud Records their new flava and project will be STIMULATED by industry power brockers Dante Ross & Michael Greene aka EMZ. Check their new beats & rhymes online, and taste the latest from The Dwellas!



Genre Hip Hop — From New York, NY

For further artist details log on to www.broadbandtalentnet.com/thedwellas

For more info about the RUMM hip hop collective, including Sadat X, Del the Funky Homosapien, Ugly Duckling, DJ Honda, and Souls of Mischief, visit http://www.rummonline.com

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DECEMBER 23, 2000

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST — IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	1	**SAMANTHA MUMBA** WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
2	6	4	**LINDA EDER FEATURING THE BROADWAY GOSPEL CHOIR** ATLANTIC 83406/AG (12.98/18.98)	CHRISTMAS STAYS THE SAME
3	3	16	**SOULDECISION** MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
4	1	3	**LOUIE DEVITO** E-LASTIK 5002 (16.98 CD)	N.Y.C. UNDERGROUND PARTY VOLUME 3
5	1	21	**BRAD PAISLEY** ● ARISTA NASHVILLE 18671/RLG (10.98/16.98)	WHO NEEDS PICTURES
6	1	3	**CRAZY TOWN** COLUMBIA 63654/CRG (7.98 EQ/13.98)	THE GIFT OF GAME
7	32	2	**NEWSONG** BENSON 83327/JIVE (11.98/17.98)	SHELTERING TREE
8	NEW ▶		**DOGGYS ANGELS** DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!
9	11	17	**ZOEGIRL** SPARROW 51734 (15.98 CD)	ZOEGIRL
10	1	5	**COLDPLAY** NETTWERK 30162/CAPITOL (16.98 CD)	PARACHUTES
17	10	16	**HOKU** GEFFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
12	8	15	**STACIE ORRICO** FOREFRONT 25253 (11.98/15.98)	GENUINE
13	13	7	**REBECCA ST. JAMES** FOREFRONT 25251 (16.98 CD)	TRANSFORM
14	17	27	**RASCAL FLATTS** LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
15	12	6	**JAMIE O'NEAL** MERCURY (NASHVILLE) 170132 (8.98/12.98)	SHIVER
16	9	16	**DONNIE MCCLURKIN** VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
17	18	23	**PHIL VASSAR** ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
18	14	4	**CLEDUS T. JUDD** MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
19	21	7	**NELLY FURTADO** DREAMWORKS 450217/INTERSCOPE (8.98/12.98)	WHOA, NELLY!
20	24	13	**EVAN AND JARON** COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
21	22	9	**KEB' MO'** OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR
22	26	10	**ROY D. MERCER** VIRGIN (NASHVILLE) 50003 (10.98/16.98)	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP
23	16	7	**THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE** VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
24	30	32	**KEITH URBAN** CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
25	29	3	**VICENTE FERNANDEZ** SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
26	27	30	**NICKELBACK** ROADRUNNER 8586 (8.98/13.98)	THE STATE
27	19	9	**AT THE DRIVE-IN** GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
28	34	9	**MR. C THE SLIDE MAN** M.O.B. 159807/UNIVERSAL (12.98/18.98)	CHA-CHA SLIDE
29	28	9	**CHRIS RICE** ROCKETOWN/WORD 61474/EPIC (11.98 EQ/16.98)	SMELL THE COLOR 9
30	11	89	**SONICFLOOD** GOTEE 2802 (15.98 CD)	SONICFLOOD
28	19	21	**THE UNION UNDERGROUND** PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
32	34	17	**RODNEY CARRINGTON** CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
33	20	3	**DELERIUM** NETTWERK 30165 (16.98 CD)	POEM
34	NEW ▶		**THE CHANGING YOUR WORLD MASS CHOIR FEATURING DR. CREFLO A. DOLLAR, JR.** ARROW 8010 (12.98/16.98)	FROM THE HEART OF GOD
35	23	3	**INTOCABLE** EMI LATIN 23730 (8.98/12.98)	ES PARA TI
36	NEW ▶		**ROCKAPELLA** J BIRD 80340 (16.98 CD)	CHRISTMAS
37	42	7	**PASSION WORSHIP BAND** SPARROW 51768 (15.98 CD)	PASSION: ONEDAY LIVE
38	NEW ▶		**WONDER KIDS** WONDER WORKSHOP 1273/MADACY (2.98/4.98)	KIDS SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
39	NEW ▶		**CYRUS CHESTNUT & FRIENDS** ATLANTIC 83366/AG (11.98/17.98)	A CHARLIE BROWN CHRISTMAS
40	44	2	**PRU** CAPITOL 23120 (6.98/9.98)	PRU
41	35	12	**OEBELAH MORGAN** THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
42	49	9	**GOOO CHARLOTTE** DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOO CHARLOTTE
43	36	9	**CHAYANNE** SONY DISCOS 84098 (10.98 EQ/17.98)	SIMPLEMENTE
44	46	9	**THE OC SUPERTONES** BEC 17740 (16.98 CD)	LOUD AND CLEAR
45	48	5	**RAZE** FOREFRONT 25257 (15.98 CD)	THE PLAN
46	45	16	**RACHAEL LAMPA** WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
47	47	6	**MARCO ANTONIO SOLIS** FONOVISA 0521 (9.98/14.98)	EN VIVO
48	33	10	**PAUL OAKENFOLD** LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
49	41	9	**OSCAR OE LA HOYA** EMI LATIN 21967 (11.98/17.98)	OSCAR OE LA HOYA
50	NEW ▶		**THE COUNTDOWN KIDS** MADACY 56775 (2.98/4.98)	MOMMY AND ME: OLD MACDONALD HAD A FARM

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. ©2000, Billboard/BPI Communications.

POPULAR UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

NORWOOD MAKES GOOD: Veteran singer **Dorothy Norwood** has been a regular hitmaker on the Top Gospel Albums chart, but her albums have yet to crack the Heatseekers top 50 chart. That could change with the Malaco Music Group album "Ole Rickety Bridge" (credited to **Dorothy Norwood & the Miaml Mass Choir**), which has been steadily gaining in sales and is bubbling under the Heatseekers chart. The set peaked at No. 13 on the Top Gospel Albums chart in the Nov. 18 issue.

Other Norwood releases that have been hits on Top Gospel Albums are 1999's "The Lord Is A Wonder" (No. 38), 1997's "Hattie B's Daughter" (No. 20), 1996's "Shake The Devil Off" (No. 7), 1995's "Feel Like" (No. 19), 1994's "Live With The Georgia Mass Choir" (No. 6), 1993's "Better Days Ahead" (No. 11), 1991's "Live" (her album with **the Northern California Gospel Music Workshop Assn. Mass Choir**) (No. 3), 1990's "A Wonderful Day" (No. 24), 1989's "A Mother's Son" (No. 34), 1986's "Dorothy Norwood And Friends" (No. 20), and 1986's "Motherless Child" (No. 33).

In addition to being a singing evangelist, Norwood is a producer, having co-produced "Don't Wanna Be Left Behind," the current album from Malaco labelmate **Carolyn Traylor**.

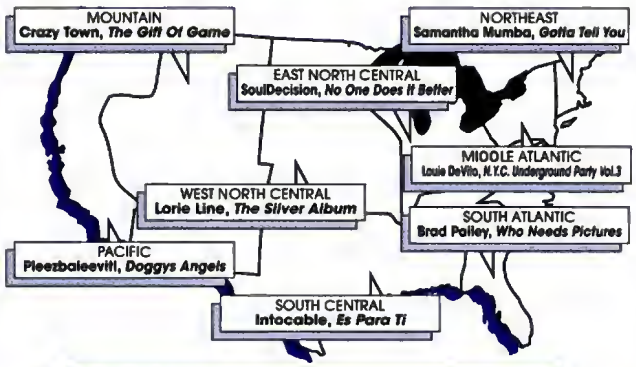


Folk Like Carthy. British neo-folk artist Eliza Carthy was nominated for the U.K.'s 1998 Mercury Music Prize for her independent release "Red Rice." She makes her U.S. album debut with "Angels & Cigarettes," due Jan. 30 on Warner Bros. Records. Carthy, who considers "Joan Baez a mentor," has toured with Baez this past summer and will begin a North American tour in February.



Pringle's Gospel. Noted gospel singer Desmond Pringle starred in the musical "A Good Man Is Hard To Find." After parting ways with A&M Records, the singer signed with Tommy Boy Gospel. He calls the signing "divine destiny," and his first album on Tommy Boy Gospel is "Loyalty."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

PACIFIC	SOUTH CENTRAL
1. Doggys Angels Pleezbaleevit!	1. Intocable Es Para Ti
2. Coldplay Parachutes	2. Roy D. Mercer How Big'A Boy Are Ya? Volume Seven/Hangin' It Up
3. Crazy Town The Gift Of Game	3. Brad Paisley Who Needs Pictures
4. Vicente Fernandez Historia De Un Idolo Vol. 1	4. Rodney Carrington Morning Wood
5. Nelly Furtado Whoa, Nelly!	5. Cledus T. Judd Just Another Day In Parodies
6. Delerium Poem	6. Big Moe City Of Syrup
7. X-Raided Vengeance Is Mine	7. SoulDecision No One Does It Better
8. Samantha Mumba Gotta Tell You	8. Mr. C The Slide Man Cha-Cha Slide
9. Keb' Mo' The Door	9. Keith Urban Keith Urban
10. Hoku Hoku	10. Jamie O'Neal Shiver

LATIN POP: Hailing from Mexico, **Los Kamikazes** have developed a style of upbeat romantic songs called *grupero*. The band's latest album, "Hierba Mojada" (EMI Latin), features the title track as the first single. The song has been serviced to Latin radio, and the group has been on a tour that will extend through 2001.

GAP GONE SOLO: **Charlie Wilson** is best known for being the leader of the R&B group **the Gap Band**, which had a string of hits in the '80s, including "Burn Rubber (Why You Wanna Hurt Me)" and "You Dropped A Bomb On Me." Wilson has launched a solo career, and his solo album, "Bridging The Gap" (Major Hits/Jake Records), is bubbling under the Heatseekers top 50 chart

The set debuted at No. 70 on the Top R&B/Hip-Hop Albums chart in the Dec. 2 issue. Wilson has been touring, and on Saturday (23) he will perform at the Universal Amphitheatre in Universal City, Calif., on a bill that includes **Morris Day & the Time** and **Lakeside**.



Mission To Mars. L.A.-based power-pop trio Gwenmars has developed a following through steady touring. The band's second full-length album, "Driving A Million," is due for release March 6 on SeeThru Broadcasting Records. Lead singer/guitarist Mike Thrasher says the act's music was influenced by "early-'80s new wave, harder rock, and classic pop."

DYNAMIC DUO: Folk rockers **Elliott Mnrphy** (ex-**Fairport Convention** singer) and **Iain Matthews** have teamed up for the album "La Terre Commune," due Feb. 20 on Eminent Records. A U.S. tour is being planned for 2001.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

DRIGINAL BROADWAY CAST RECORDING
The Full Monty
PRODUCERS: David Yazbek, Billy Straus
RCA Victor 63739
It didn't take long to realize a musical version of the 1997 hit English feature film of the same name—although the scene has shifted to New York. A big fat hit on Broadway, too, "The Full Monty" has a set of songs by David Yazbek suitable for contemporary bump-and-grind dance needs—created with Broadway finesse—along with two ballads that are among the best that Broadway has come up with in a new show in quite some time: the touchingly comic "You Rule My World" and the lovely hymn-like "You Walk With Me." Though the score isn't necessarily one for the ages, it has so much joy and spirit—hallmarks of how the cast and instrumentalists perform it—that it spells engaging entertainment. Something like "Rent," without taking itself too seriously.

COUNTRY

LEE GREENWOOD
Same River . . . Different Bridge
PRODUCER: Jerry Crutchfield
FreeFalls Entertainment 7011
Lee Greenwood permanently etched his name into the patriotic song canon with "God Bless The USA," but on his first new release in seven years he steers more toward matters of the heart. Six of the album's 10 songs are piano-based ballads, the bulk of which sit squarely in the style that has brought Kenny Rogers so much success. Greenwood is often most successful when he strays from such formulaic material, as evidenced on "The Only Thing I Care About," a well-written, bittersweet, midtempo tune, and the amiable "Out Of Style." Of the ballads, which suffer from a certain sameness, "You" and the title song cut through best. Clearly the most powerful song on the record is "I'm Trying," an honest, powerful take on substance abuse that elicits an emotional, aching performance from Greenwood. Jerry Crutchfield's production adds muscle and style where appropriate, and Greenwood sings with passion, sounding as good as he ever has.

SPOTLIGHT



ETTA JAMES
Matriarch Of The Blues
PRODUCERS: Donto James, Sametto James
Private Music/BMG 01005-82205
Anyone who releases an album titled "Matriarch Of The Blues" had better bring her best game. Etta James is one of the few active singers who's entitled to make this claim. Upon spinning this disc, only one question arises: How deep will she go? The answer: Etta sings the hell out of this material. That said, one of the intriguing things about this record is the song selection. James doesn't go traditional here. This CD isn't about gut-bucket Delta blues. Instead, she's gone electric, and she's covering tunes like Bob Dylan's "Gotta Serve Somebody," Mick Jagger and Keith Richards' "Miss You," Otis Redding's "Hawg For Ya," and John Fogerty's "Born On The Bayou." The powerful contemporary blues vibe we hear track after track is partly the result of James' profound grasp of blues singing and partly due to a series of intense arrangements, courtesy of her sons Donto and Sametto, the album's producers. They set up their mom with killer blues musicians and created a groove-rich environment. Mama responded with a soul-stirring performance that seals this deal.

SPOTLIGHT

ROGER WATERS
In The Flesh
PRODUCER: James Guthrie
Columbia 64921
Waters is one of those rare artists who truly transcends trends. Regardless of the time, all he needs to do is say he's considering doing a tour, and mile-long lines begin forming outside box offices. And once the man connects with his audience, the results are truly combustible, as irrefutably proved throughout "In The Flesh." The good news is that this two-CD epic, culled from the ex-Pink Floyd visionary's rare concert tour this past summer, is more than merely a collectible for die-hards. It's a reminder of what rock-'n'roll can be when it exists as art over commerce. His innate confidence in his



material (the familiar and the lesser-known), which is far more complex and compelling than anything you're likely to hear from a current band right now, is extraordinary—and it leaves you salivating for more. Although Waters often takes far too long a hiatus between new recordings, "In The Flesh" offers hope to listeners in the form of a new tune, "Each Small Candle," a glorious peek into a project he's currently working on. A reason to be cheerful as we enter 2001, indeed.

SPOTLIGHT



BOB SINCLAR
Champs Elysées
PRODUCERS: Bob Sinclar, Cutee B
Subliminal SU850
Since the '70s, France has been a hotbed for of-the-moment dance beats. Throughout the '90s, French DJs/producers/artists such as Dimitri From Paris, Daft Punk, Kid Loco, and Bob Sinclar kept the tradition alive with a slew of international dancefloor hits, many of which have reveled in all things funky disco. On Sinclar's sophomore album, "Champs Elysées," the musically savvy Frenchman combines the emotion and buoyancy of disco's glory days with filtered effects and the lively musicianship of the new millennium. The set's first single, "I Feel For You," which went top 10 in the U.K., sampled compatriot Cerrone's disco gem "Look For Love," rerecording the vocals with Cerrone's singers. Similarly, both the Prince-speckled "Got To Be Free" and the Stephanie Mills-hued "Darlin' " feature the inimitable stylings of early-'80s R&B/dance singer James "D-Train" Williams. Williams' old-school soul delivery combined with Sinclar's string arrangements make for a positively winning combination. Other highlights include the single-ready "My Only Love," the rare groover "Life," and the anthemic "Save Our Soul."

JAZZ

▶ **JOHN PIZZARELLI**
Let There Be Love
PRODUCER: Robert Woods
Telarc Jazz 83518
Pizzarelli's second set for Telarc finds the singer/guitarist treading familiar territory, drawing together 15 atmospheric songs that dwell upon love. Fans of Pizzarelli's cocktail-lounge interpretations of standards will not be disappointed by his renditions of "I'm Putting All Of My Eggs In One Basket" and "Stompin' At The Savoy," but it is in the way that he creates a pleasing, candle-lit mood throughout the album that his talent really shines. With his whispery-smooth vocals, warm guitar lines, and the gentle arrangements that bring a dramatic flow to the album, Pizzarelli innately touches upon the most romantic elements of his material, with several original compositions nestled comfortably among the standards. While it would be interesting to see Pizzarelli go beyond his comfort zone, he is to be commended for knowing his strengths and playing to them so succinctly. Expect this one to explode come Valentine's Day.

SHEILA E. AND THE E-TRAIN
Writes Of Passage
PRODUCERS: Sheila E. and the E-Train
Concord 4934
Sheila E. has done it all. From recording with Prince to producing and co-composing the music for the first Latin Grammy Awards, the San Francisco native has tried a little bit of everything. With "Writes Of Passage," the percussionist/vocalist tries her hand at jazz. Backed by her band, E-Train (percussionist Peter Michael Escovedo, keyboardist Renato Neto, bassist Marc Van Wageningen, and saxophonist/flutist Eric Leeds), Ms. E. mixes Latin influences and smooth jazz on

(Continued on next page)

VITAL REISSUES®

ARTHUR RUBINSTEIN
Chopin Nocturnes
REISSUE PRODUCER: Nathaniel S. Johnson
ORIGINAL PRODUCER: Max Wilcox
RCA/BMG 09026-63049

Music Of France
REISSUE PRODUCER: Nathaniel S. Johnson
ORIGINAL PRODUCER: Max Wilcox
RCA/BMG 09026-63043

Music Of Spain
REISSUE PRODUCERS: Edward Houser, Nathaniel S. Johnson
ORIGINAL PRODUCERS: various
RCA/BMG 09026-63018

Brahms F Minor Sonata, Ballades, etc.
REISSUE PRODUCER: Harold Hagopian
ORIGINAL PRODUCER: Max Wilcox
RCA/BMG 09026-63063
BMG may have seemingly abdicated the classical music business, but the company has had the good sense (and taste) to issue separate volumes from its super-deluxe "Arthur Rubinstein Collection," originally issued last year as a full-price 92-CD boxed set devoted to one of the most-beloved musicians to ever make a keyboard sing. The 20 or so individual volumes out so far include sets dedicated to the repertoire most associated with the pianist: Chopin, Brahms, and early- and mid-20th-century French and Spanish composers. The two-disc set of Chopin's Nocturnes is one of the finest classical albums ever made. Rubinstein plays his great countryman's music in an infinitely subtle but red-blooded manner, yielding sounds rich with sentiment but without a hint of sentimentality. Beautifully produced by Max Wilcox, the 1965 recording



glows with Rubinstein's moonlit tone. Brahms was another of Rubinstein's passions, and he played his works with unusually poetic flair; the disc with the F Minor Sonata (from 1970) and the Ballades (from '59) is an ideal introduction to the art of either the composer or the performer. The albums reserved for French and Spanish composers are treasure troves of pianistic art. With the utmost idiomatic care, Rubinstein played such moderns as Debussy and Mompou long before it was popular to do so. The French album is in stereo, except for the Debussy pieces waxed in 1945; the Spanish set is all mono, coming from sessions dating from 1947-55. But in both instances, the sound is remarkably rich and clear. Throughout the "Arthur Rubinstein Collection," the sonic restoration and remastering is of an amazing standard, and the objet d'art



packaging is wholly inviting. An achievement for the ages.

THE SUPREMES
The Supremes
PRODUCERS: various
Motown/UME 012 159 415
Long before Destiny's Child was a glimmer in anyone's eyes, there was this grand dame of girl groups. Sure, Motown had Martha & the Vandellas and the Marvelettes. But with the help of legendary songwriter/producers Holland/Dozier/Holland and others, the groundbreaking trio of Diana Ross, Florence Ballard, and Mary Wilson pumped out an unprecedented—and still-influential—legacy of slick, sophisticated pop/R&B. That legacy is the focus of this quintessential four-CD, career-spanning boxed set in honor of the group's 40th anniversary. While all the obligatory hits are here from both the Ross and post-Ross eras (and lineup alterations), it's the mix of early rarities (featuring the initial Primettes lineup), unreleased original/alternate takes, live performances, demo tracks, B-sides, and pop standards (Ballard doing lead on Barbra Streisand's "People") that makes this compilation shine—along with an essay by Motown founder and star-maker Berry Gordy.

RICK NELSON
Legacy
ORIGINAL PRODUCERS: various
COMPILATION PRODUCER: Bob Hyde
Capitol 72435-29521
With the all-encompassing four-disc "Legacy," Rick Nelson's prolific career has (finally) been captured in one boxed set. In his 30-plus years in the entertainment industry (TV, film, and recording), the much-missed Nelson scored numerous top 10 singles and albums, a dozen of which were gold-certified. Spanning the artist's recordings for Imperial, Verve, Epic, Decca, and Capitol, "Legacy" intertwines 54 chart hits—including "A Teenager's Romance," "Be Bop Baby," "Have I Told You Lately That I Love You," "Travelin' Man," and "Garden Party"—and 46 previously unreleased tracks, outtakes, alternate versions, and live performances of such songs as "Brand New Girl," "You Are My Sunshine," "I've Been Thinkin'," and "Truck Drivin' Man." The set opens with Nelson's cover of Fats Domino's "I'm Walkin'," which the singer performed on his parents' TV show, "The Adventures Of Ozzie And Harriet." Speaking of which, "Legacy" also spotlights two holiday songs—"The Christmas Song" and "Jingle Bells"—that Nelson sang on the hit TV show and which appear here for the first time. With extensive liner notes by Grammy Award winner Colin Escott housed in a beautiful 48-page book, "Legacy" is one essential collection.



ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Michael Paoletta,** Billboard, 770 Broadway, New York, N.Y. 10003. Send country albums to **Ray Waddell,** Billboard, 49 Music Square W., Nashville, Tenn. 37203. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Bradley Bambarger** (classical/world/jazz/pop//N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Brian Garrity** (pop/N.Y.); **Gordon Ely** (gospel); **John Diliberto** (new age); **Philip van Vleck** (blues/world); **Leila Cobo** (Latin).

(Continued from preceding page)

11 solid tracks. The sensual "Passing Through" gives each musician his/her own chance to shine—and do they ever! The artist showcases her vocal skills on the lush "N Perfect Time." For those who may have forgotten that the sistah can sing, this track will refresh all memories as Sheila croons softly and soulfully over a sublime groove. Other highlights include the midtempo "Truth" and the percussion-heavy "Virtuosity."

LATIN

★ ERNÁN LÓPEZ-NUSSA
From Havana To Rio
PRODUCER: not listed
Velas Records VLS 2006
Pianist Ernán López-Nussa explores the musical connections between his native Cuba and Brazil in this beautiful, elegant disc—a blend of style and understated virtuosity, perfectly captured on the track "Baiao Lacan." Cuba is revisited on Mario Bauza's "Mambo Inn" and José María Vitier's "Contradanza," which finds López-Nussa's classical training highlighted via his exquisite use of dynamics and tone. The result is rather expressive. Such elements are also in full use on the album's tour de force, López-Nussa's own "Reencuentro," a dreamy creation that goes from melodic romanticism to percussive-ridden counterpoint. Sometimes evocative of the late Emiliano Salvador in his mix of lushness and rhythmic force, López-Nussa is worth discovering for those who haven't yet done so.

★ YURI BUENAVENTURA
Yo Soy
PRODUCERS: Yun Buenaventura, José Aguirre Ocampo
Mercury/Universal Music Latino 314 548081
Singer/composer Yuri Buenaventura may be based in France, but the sound of his salsa remains essentially Colombian—aggressive, fast-paced, and punctuated by trumpets. On "Yo Soy," Buenaventura pays homage to his native country (Columbia), ironically enough, with a Cuban *danzón*, "Están Quemando La Caña," and later with a traditional *currulao* (typical of Colombia's Pacific Coast), chanted over percussion. In doing so, Buenaventura simply shows off his fondness for embellishing salsa with whatever elements he has at hand. "Salsa Rai," for example, is a dazzling duet with Arabian singer Faudel, while Michel Legrand and Jacques Demy's "La Chanson Des Jumelles" receives a Latin jazz treatment. Buenaventura—who wrote more than half the tracks here—takes an even further leap with "Tu Canción," a cover of Elton John/Bernie Taupin's "Your Song," which is saved from cheesiness by a dynamic and complex arrangement. The risks—taken with style and quality—are what makes this album stand above the norm in today's salsa.

WORLD MUSIC

CLIFTON CHENIER
Live! At Grant Street
PRODUCER: Chris Strachwitz
Arhoolie 407
Zydeco great Clifton Chenier had this live recording done when he took his Red Hot Louisiana Band into the Grant Street Dance Hall in Lafayette, La., in April 1981. The master tapes never translated into a release, however. Arhoolie founder Chris Strachwitz acquired the masters from Margaret Chenier in 1989, and, finally, we've got this terrific record of Chenier and his band throwing down an outstanding live set. Chenier was just about the bluesiest zydeco man who ever toted an accordion, and this album testifies to that fact. Standard three-chord blues tunes like "I'm Back Home," "You Got Me Crying," and "I Got The Blues," which are thoroughly in the tradition of the New Orleans blues of Fats Domino, were as typical of Chenier's repertoire as two-step numbers like "Mon Fait Mon L'Ide," "Johnny Can't Dance," or the ladies'-choice tune "Tout Chacun Après Parler." Chenier was a zydeco renaissance man, and it's great to hear him turn it loose in a dance-hall setting.

BLUES

★ ZORA YOUNG
Learned My Lessos
PRODUCER: Ken Saydak
Delmark DE-748
Mississippi-born/Chicago-bred vocalist Zora Young has been working the blues in the Windy City for quite a while, flying just below the genre's radar. With this Delmark release, her first for a 24/7 blues label, Young is poised to reach the wider audience she deserves. More of a singer than a shouter, Young has a warm, well-seasoned voice and a natural feel for music that allows her to reach beyond 8- and 12-bar blues to R&B and even rock. The heart of the album offers some splendid numbers. "Blues Fallin' Down Like Rain," for instance, is keyed not only by an earthy vocal but also by a tasty arrangement, featuring some pointed sax work from John Brumbach. Other choice cuts include "My Man's An Undertaker," "Please Send Me Someone To Love," "Better Off With The Blues," and "Damn Your Eyes." Young also profits from Ken Saydak's input as producer, as well as his considerable presence on keyboards.

GOSPEL

▶ MICHAEL & REGINA WINANS
Always Together
PRODUCERS: Michael and Regina Winans, Dana Davis
MCG 7017
Michael Winans, one of the four founding members of longtime gospel and R&B luminaries the Winans, takes a sabbatical from his hitmaking brothers for a mightily impressive turn with his wife, Regina, herself a gifted vocalist and songwriter. The couple wraps terrific vocal interplay around 12 tracks of definitive R&B with a strong gospel message, which alternately kick with appropriately funky grooves ("Heavenbound") and balladry as warm as glowing embers on a cold winter's night ("Always Remember"). The gorgeous orchestration and soulful vocals of "My Heart" render it as pretty a piece of pop/gospel as one could ask for. There's multi-format appeal for gospel, R&B, and AC radio, with retail overflows at every turn.

NEW AGE

★ JOHN WUBBENHORST
Bansuri Dreams
PRODUCER: Philip Egert
Facing East 10013
The *bansuri* flute is one of the most sensual and serene instruments to come out of India. Only a couple of Westerners have mastered its intricacy and nuance. One is Steve Gorn; the other is John Wubbenhorst. On his second recording, the Maryland-based Wubbenhorst continues his world-fusion sound, setting the bansuri against backdrops that aren't traditional, yet are enlivened by the ancient spirit of the instrument. "Happy Journey" is an energetic bansuri duet, with Wubbenhorst multi-tracking a second flute line over a surging clay drum rhythm from percussionist Ken Anoff. "Bengali Folk Song" is a lopping jaunt with a traditional melody. Other tracks take a more meditative pose as Wubbenhorst ruminates over a synthesizer drone that sits in for the more traditional Indian tamboura. Like his teacher, Indian bansuri master Hariprasad Chaurasia, Wubbenhorst's improvised lines unfold, revealing melodies within melodies, like a fractal design headed toward infinity. Contact 301-346-0789 or john@facingeast.com.

SINGLES

EDITED BY CHUCK TAYLOR

R & B

JOE Stutter (3:52)
PRODUCER: Teddy Riley
WRITERS: R. Hamilton, E. Dixon
PUBLISHER: not listed
Jive (CD promo)
Jive recording artist Joe is well-versed in creating sensual and heartfelt R&B songs, as his new single "Stutter" can attest to. "Stutter" is a four-minute ballad about the proverbial lying girlfriend who has wronged Joe and pushed him to the edge. He deduces that his woman is lying from her "stutters stutters stutters stutters." Although a song about a relationship where one party dishonors the other is no conceptual breakthrough in R&B, Joe is able to bring his own humane and honest demeanor to the track, giving it undeniable universality. A silky guitar and gentle bassline accompany a dreamy piano in this track produced by the King of Smooth, Teddy Riley. This is J-J-Joe's third single off his double-platinum album, "My Name Is Joe," released in April. Joe may not surprise listeners in radioland, but he's sure to get the nod from his growing legion of fans out there. Without the blink of an eye, a stumble, or a stutter, R&B/hip-hop radio should give this single a long run.

JILL SCOTT A Long Walk (4-02)
PRODUCERS: Andre Harris, Vidal Davis
WRITER: J. Scott
PUBLISHERS: Blues Baby Music/Dirty Dre Music/Jatcat Hidden Beach
Epic ESK16313 (CD promo)
Neo-soul vocalist Jill Scott takes us on "A Long Walk" with her latest single from Hidden Beach Records. Mellifluous, angelic, and as fragile as eggsbells, "A Long Walk"—written by the artist—is about falling in love with her fiance. Scott sings passionately about the simple things that lovers do while courting: "Let's take a long walk around the park/We can feel the breeze and listen to a symphony/Or maybe chill and just be/Or maybe . . ." The purity of the love that Scott sings about mirrors the simplicity of the song itself. Musically, "A Long Walk" ornaments the well-traveled path of Scott's neo-soul contemporaries like Erykah Badu, Angie Stone, and Amel Larrieux, with a whimsical Rhoades piano, a smooth bassline, a faint horn, and soulful, mellow background vocals. Compared with Scott's first single, "Don't You Get In The Way," "Walk" is less animated but just as genuine. Jill Scott's soul-searching, seductive appeal is ideal for R&B radio. The second single from her gold album, "Who Is Jill Scott? Words And Sounds Vol. I," is a delicious love song that walks a sunny and optimistic route.

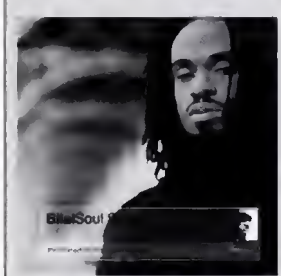
KELLY PRICE Mirror Mirror (3:40)
PRODUCER: Kelly Price
WRITER: K. Price
PUBLISHER: K. Price, ASCAP
Def Soul 15144 (CD promo)
The title track from Kelly Price's current "Mirror Mirror" set is another soulful slice of heaven from this *Uber*-talented singer/songwriter. As always, Price possesses that wonderful and rare gift of knowing when to hold back and when to bust out loud and proud. Restraint is the name of the game throughout most of this sad song about realizing that the love she believed in just isn't reality: "Mirror mirror on the wall/Can you tell me who to call/When the one I love is loving someone who can't see/Tell me if he'll ever fall so in love with me/Or could it be it's just make believe?" It makes you just want to grab Miss Kelly and squeeze her in a comforting hug. As with her previous releases, it's such a delight to hear some real, soulful R&B, instead of the bland, youthful R&B/pop that is turning the format into a numbing parody of its own legacy. Price is the real thing, an artist with a true gift, and the ability to pull it all together herself, as singer, songwriter, and producer of this emotional roller coaster. Whew—she wrings this one out.

JESSE POWELL If I (3:49)
PRODUCER: Damon Thomas
WRITERS: D. Thomas, J. Powell
PUBLISHER: not listed
MCA 25209 (CD promo)
While Jesse Powell's past success with the 1998 chart-topper "You" has given him some name recognition, be has yet to follow up with a hit that approaches the same level of widespread acclaim. He could achieve that with "If I," the first single from his forthcoming, third album on MCA Records. On this heart-wrencher, Powell's signature falsetto builds from soft and sweet to more powerful and desperate with each verse. The song, co-written by Powell and producer Damon Thomas, is structured similarly to the Babyface-produced record for Boyz II Men, "End Of The Road." And hearing Powell's vocal tone and texture, he could also easily be compared with Kevon Edmonds (whose last project was produced by Edmonds' brother, Babyface). "If I" is a classic R&B "begging" ballad. In other words, the guy's done his woman wrong, and now be wants to make sure he won't lose her. The chorus cries out, "If I, if I should lose you, girl/If I can't make love to you girl/If I have thrown our love away/I don't know what I'm going to do." It's the type of song that can easily win fans among female listeners with its romantic lyrics and sing-song melody. With proper radio support, this will be a classic hit.

CANELA Sponsor (I Need, I Need, I Need) (2:44)
PRODUCERS: Trey Johnson, Brycyn Evans
WRITERS: T. Johnson, B. Evans, C. Loving
PUBLISHERS: Mo Loving Music, ASCAP; Songs of Windswept Pacific/Nuevo Dia Publishing/Nature's Finest Music, BMI
SKG/DreamWorks 13657 (CD promo)
OK, two things are a given for any new R&B-laced female act: First, they're going to do their best to mimic Destiny's Child, and second, they're going to sing either about how bad men are or how they can use men to their advantage. (Insert big yawn here.) Los Angeles-based Canela (kuh-NAY-luh), a youngster signed to DreamWorks, follows the formula by the book, though thankfully she's actually charming when compared with any number of her wanna-be peers. If you're able to get past the fact that there's not an ounce of originality here, it's possible to have a bit of a good time. "Sponsor" is about the search for "The brother who lets me hold the key/Don't expect a thing from me/Just wanna see me do my thang," along with a list of things that "I need, I need, I need." At least Canela has a sense of humor about her request, searching out "someone who'll donate a G to me." As is the case with so many debut singles reviewed in this space this year, the singer's search for fame will depend on image, a snappy video, promotion, and luck. But as for her chances of long-term success, what in the world makes this appealing young lass any more memorable than last week's sound-alike? That's the fault of the industry for tossing out clone acts by the dozena with the hope that a couple will stick to the wall (à la Pink and Mya). When she's a little older, perhaps Canela will be in a position to make her own decisions and forge a sound of her own.

NEW & NOTEWORTHY

BILAL Soul Sista (timing not listed)
PRODUCER: Raphael Saadiq
WRITER: not listed
PUBLISHER: not listed
Moyo/Interscope 74092 (CD promo)



Imagine seeing a plate of chocolates from across the room. The same goes for Bilal's debut single, "Soul Sista": From the first few (musical) bites, you know you're in for a treat. The song first appeared on the "Love & Basketball" soundtrack and is finally getting the love that it deserves. Bilal, a Philadelphia native who cut his teeth singing hooks on Common's album "Like Water For Chocolate" (witness his soulful sounds on the cut "Funky For You") and Guru's "Jazzmatazz Streetsoul," is definitely ready for the spotlight. His sound could be described as a cross between a Southern preacher and Prince. The crooner breathes each note of the track, compliments of fellow soul man Raphael Saadiq, while the warm bassline hums perfectly in tune with Bilal's tender falsetto. The song slides along with a midtempo pace that is perfect for a late night rendezvous. R&B radio seems to be slowly picking up on the single, as Bilal joins the burgeoning crop of neo-soul newcomers. With "Soul Sista," he is definitely making an entrance.

COUNTRY

CLAY DAVIDSON Sometimes (3:17)
PRODUCERS: Scott Hendricks, Jude Cole
WRITERS: C. Davidson, K. Beard, C. Beathard
PUBLISHERS: Steel Wheels Music/CLMAT Publishing/Milene Music/Acuff-Rose Music, BMI; Loggy Bayou Music, ASCAP
Virgin 1596728 (CD promo)
The latest single from Davidson's debut album, "Unconditional," is a strong country ballad about love and affirmation. No matter how secure a relationship seems, there are times when a spouse just needs to be reassured that her partner isn't going anywhere. This well-written lyric opens with the line "She got my full attention with an out-of-nowbere question I thought she knew the answer to." From there the husband listens to his wife relate a disturbing dream in which be had left her. He then proceeds to calm her fears and reassure her of his devotion. Davidson delivers a finely nuanced performance—strong but sensitive, sweet but not saccharine. The emotion in the lyric is gently underscored by some tasteful piano and a

(Continued on next page)

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Chuck Taylor**, Billboard, 770 Broadway, New York, N.Y. 10003. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Michael Paoletta** (N.Y.)

(Continued from preceding page)

wash of steel guitar. This is one of those straight-ahead country ballads that is positive without being schmaltzy. Programmers should appreciate Davidson's efforts and reward him with heavy spins.

CLEDUS T. JUDD How Do You Milk A Cow (3:04)
PRODUCERS: Cledus T. Judd, Chris "P. Cream" Clark
WRITERS: T. Keith, C. Cannon, C. Judd, C. Clark
PUBLISHERS: Tokeco Tunes/Wacissa River, BMI, Carp Anthems, SESAC, Of Music Inc., ASCAP
Monument 16406 (CD promo)
In the tradition of Pinkard & Bowden (Remember "She Thinks I Steal Cars"?), Cledus T. Judd is keeping the art of country parodies alive. This single from his Monument debut, "Just Another Day In Parodies," is a funny take on Toby Keith's hit, "How Do You Like Me Now?!" Judd's vocal matches Keith's note for note in edgy intensity, but it's obvious he's got his tongue planted firmly in his cheek as he delivers lines such as "How do you milk a cow?/I think it's safe to say, a man could get arrested for this in L.A./This sucker must be empty cause she ain't putting out." It's obviously not a single that's going to get widespread airplay, but for the stations that program this type of humor into their playlists, it will definitely elicit a few smiles and should help draw attention to Judd's album.

ROCK TRACKS

THE BOONDOCK SAINTS Later On (3:57)
PRODUCERS: Jeffrey "Skunk" Baxter, Saint
WRITER: T. Duffy
PUBLISHER: Boondock Saints Publishing
Atlantic 300337 (CD promo)
Here comes a new single from the Boondock Saints' debut album, "Release The Hounds," released last March. The Saints share their name with a 1999 indie movie, but it's no coincidence: Lead singer/guitarist Troy Duffy wrote and directed the film. So after his fledgling band, the Brood, lost its name to a girl group in Maine, the quartet realized that the name of the movie was fitting. Duffy and his guitarist/vocalist brother, Taylor—expatriates from New England—formed the band in L.A., rounding out the quartet with bassist Gordon Clark and drummer Jimmy Jackson. This ode to procrastination has a timeless rock sound—it wouldn't have been out of place in 1990, and it probably won't sound too dated in another decade. All-star strummer Jeff "Skunk" Baxter, a Doobie Brother and member of Steely Dan, co-produces the album. His past producing credits include Nazareth and Bob Welch records, which makes sense, as "Later On" straddles the line between power ballad (just check out the guitar solo) and the rock-influenced pop of matchbox twenty. This might be the single to break the Saints—guess we'll see later on.

MEAT PUPPETS Armed And Stupid (3:21)
PRODUCER: Curt Kirkwood
WRITER: C. Kirkwood
PUBLISHERS: Abraham Nixon Music/Simpelo Music, BMI, Kyle Ellison Music/Shandon Sahm Music, ASCAP
Breaking/Atlantic 300302 (CD promo)
Arizona's Meat Puppets return with "Golden Lies," their first studio set since 1995's "No Joke!" Now entering their third decade of Puppetry and signed to new Atlantic imprint Breaking, they haven't lost their ability to bring melody and rocking guitars together. Much as the group's 1994 crossover hit, "Backwater"—from the gold record "Too High To Die"—did, "Armed And Stupid" spotlights the curious dichotomy between the group's scorching guitar solos and smooth, mellow vocals; the pieces fit together surprisingly well. Long before Rancid or Green Day, the Meat Puppets had the punk act down; as a prolific underground act back in the '80s, they went on to inspire such '90s musicians as if they have no intention of slowing down.

SPOTLIGHT



VERTICAL HORIZON Best I Ever Had (Grey Sky Morning) (4:30)
PRODUCER: Ben Grosse
WRITER: M. Scannell
PUBLISHERS: Mascan Music/Maverick Music/WB Music, ASCAP
RCA 60355 (CD promo)
The third single from Vertical Horizon's nearly year-old platinum album, "Everything You Want" (the band's fourth set), slows the pace for a drizzly, relaxed rock ballad, à la Edwin McCain's "I'll Be." "Best I Ever Had (Grey Sky Morning)" is a melancholy moment about the isolation following a lover's exit: "So you stole my world, now I'm just a phony/Remembering the girl, leaves me down and lonely/But it's not so bad, you're only the best I ever had." Everything about this affecting pop/rock track—from the moody title to lead Matt Scannell's aching delivery to Ben Grosse's production to the weeping guitars and forlorn voices echoing in the background—paints a vivid portrait of that universal pain we've all endured when the one we think is *the one* doesn't agree. Just as some songs go with the frolicky mind-set of summer, "Best" seems a perfect companion to the bone-chilling, overcast days of winter. Expect this one to react across the board, from rock and mainstream top 40 to adult top 40 and AC. What an enchanting step forward for a band that has rooted itself solidly for the long haul. One listen to this song and you'll relate, you'll react, and you'll revel. Great stuff.

DANCE

ANASTACIA Not That Kind (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Daylight/Epic Records (12-inch promo)
Anastacia Newkirk made her first splash at the beginning of 2000 with "I'm Outta Love," a disco-flavored cut that exploded across Europe, selling more than 3 million copies, according to her Web site. In the U.S., "Love" had a brief encounter with some major-market top 40s, peaking at No. 2 on the Hot Dance Music/Club Play chart. And then Anastacia disappeared. Luckily, her huge, soulful voice and funky attitude resurface on this single from the upcoming album of the same name. The album version is a downtempo R&B tune, which is ready for top 40 and rhythm radio. But the tune really shines on the uptempo remixes, three of which are found on this white-label 12-inch. Maurice Joshua's mix combines a retro-disco feel with traces of deep house, but Anastacia's voice seems to get lost in the mix somehow. The JS Extacy mix spotlights her voice better, over a deeper track. The real pearl here, though, is Kerri Chandler's Organ mix, a minimal track consisting of only the straight-ahead beats, the vocals, and a funky organ. The organ idea makes perfect sense on this track, and it serves as a great complement to Anastacia's voice. This one will get the chanteuse back into the clubs, and with a little luck, radio will jump all over her this time.

SPOTLIGHT



BOSSON One In A Million (3:33)
PRODUCERS: Peter Bostrom, Joakim Udd
WRITER: S. Olsson
PUBLISHERS: WB Music Corp, ASCAP; Staffan Olsson
TVT 6941 (CD promo)
Pretty boy Swede Bosson made his presence known in top 40 land with the buoyant "We Live" earlier this year and followed it with the lovely "Where Are You Now." With the first single from the soundtrack of Sandra Bullock's new movie, "Miss Congeniality," the young singer has his greatest shot yet at finding stateside success. "One In A Million," offered on the promo and on the soundtrack as both an easygoing midtempo serenade and as a kicky Berman Brothers remixed dance version, is a slice of sheer pop perfection that adds a little bounce to the influx of rock-oriented product currently dominating the mainstream airwaves. Aside from his polished, ultra-videogenic persona, Bosson has a boyish voice laden with emotion that could find appeal with the younger side of the demo. He's complemented by the savvy production of Peter Bostrom and Joakim Udd, which adds Spanish guitars and nice touches here and there that give the track a wider reach. Weekend shows should take delight in the remix, which is a perfect match for stations that have had luck with acts like Amber and No Mercy. The top 40 landscape out there is changing rapidly. Radio, let's remember that pure pop is what returned the format to favor; too much rock and the balance is gone again. Bosson offers your perfect tonic.

LOLEATTA HOLLOWAY Dreamin' (10:15)
PRODUCER: not listed
WRITERS: A. Felder, N. Harris, R. Tyson
PUBLISHER: not listed
REMIXER: Satoshi Tomiie
Salsoul/the Right Stuff 70879-10939 (12-inch promo)
It's no coincidence that the legendary disco diva Loleatta Holloway's classics have been continually reinterpreted and remixed and that the reworked tracks continue to find success. Her signature tune, "Love Sensation," has found itself reincarnated a number of times, providing a meaty base for Marky Mark's "Good Vibrations" and Black Box's "Ride On Time," as well as "Chocolate Sensation Rides On Time," a track featuring Holloway's vocals last summer. Despite the perennial popularity of "Sensation," it's refreshing to hear another one of her classics, 1977's "Dreamin'," done up for the year 2000. Unlike the "Chocolate" remixes—which interpolated the classic vocals into a present-day-style track—Satoshi Tomiie's remixes add a contemporary, clubby feel to the cut while retaining all the flavor of the classic. In the process, he brings out the violins, vibes, and funky guitar from the original. And then there's Holloway's stellar vocal. "Dreamin' " has already shot to No. 1 on Billboard's Hot Dance Music/Club Play chart—and now it's time for it to spread its wings even further. Looking forward to the upcoming set "Queen Of The Night: The Ultimate Club Collection."

ON ★ STAGE

SEUSSICAL
Book and music by Stephen Flaherty and Lynn Ahrens
Directed by Frank Galati
Scenery designed by Eugene Lee
Costumes designed by William Ivey Long
Richard Rodgers Theatre, New York

Although you may like Seuss on a page, you may not like Seuss on a stage.

"Seussical" has traveled a bumpy road to Broadway, and it has arrived worse for the journey. The musical sounded promising on paper, as it drew upon the talents of Tony-winning composing team Stephen Flaherty and Lynn Ahrens and was, of course, inspired by the extraordinary writing of legendary children's author Dr. Seuss. The show ran into trouble during its pre-Broadway tryout, though, and much of the creative crew—director Frank Galati, costume designer Catherine Zuber, set designer Eugene Lee—left the production. After a new direction for the show was cobbled together, what remains is a bland mishmash of disjointed Seuss snippets, worthwhile only insofar as it reminds theatergoers how brilliant Seuss' vastly superior, deceptively simple books are.


David Shiner in "Seussical."

The Pulitzer Prize-winning author penned nearly four dozen stories—and the musical's creators seem to have tried to cram them all into this show. Some seem organically connected: For instance, "Horton Hears A Who" and "Horton Hatches The Egg" are combined in the main story line and flow together effectively. Yet other stories don't belong. "The Butter Battle Book," an allegory about the arms race, has been shoehorned into the plot to no apparent end. Several Seuss tales—such as "The Lorax" and "Yertle The Turtle"—are tossed in as gratuitous passing references, while others become strange bits of plot contrivance, such as a guest appearance by the (disconcertingly benevolent) Grinch. The writers have even included several lines from the classic "Green Eggs And Ham"—as a call-and-response military chant.

Beyond the clutter of such plot fragments, the bulk of the show centers on Horton, an elephant who discovers the Whos, a diminutive race of people who live in a planet so small that it fits on a speck of dust. But Horton is the only one who believes the Whos exist; everyone else in the jungle thinks he is imagining the tiny voices he hears. Meanwhile, on Planet Who, a boy named JoJo has, like Horton, been ridiculed for being a dreamer who can't control his imagination. The end, of course, is a triumph of the imaginative believers over the doubting skeptics.

For all the Seuss-inspired content, the show's creators have somehow failed to capture Seuss' spirit. His stories have a sense of exuberant whimsy, playful buffoonery, and childlike wonder—all of which are missing from "Seussical." Even the antics of the Cat in the Hat as the show's narrator are never particularly outrageous.

Seuss' stories seem like a natural for musical adaptation, with their sing-song lyricism and neat rhymes. Indeed, the best moments in the show come when the composers, who also wrote the book for "Seussical," stick closest to the original. Sadly, they tend to stray quite often, and here is where they fall short.

Composer Flaherty and lyricist Ahrens have the same problem here that they had in their last Broadway collaboration, "Ragtime." In each case, they have crafted one song that captures the unique rhythm and sound the show demands—the opening number in "Ragtime" and "Here On Who" in "Seussical"—but thereafter created competent yet undistinguished songs to fill out the score. Just as the bulk of the score for "Ragtime" sounded more like generic '90s Broadway music than anything with a real ragtime sensibility, so does most of the pop score for "Seussical" lack both the lyrical punch and rhythmic meter of Seuss' writing. And like the music, the Spandex costumes and minimalist sets similarly lack the cartoonish weirdness of the Seussian world.

There are a few performers who have the right idea. Janine LaManna hits all the right notes as Gertrude McFuzz, a timid bird who lacks the bright plumage to attract the attention of Horton, whom she adores. With a perfect blend of childlike innocence and adolescent pouting, she alone seems like a cartoon character come to life. And in the ostensible lead, Kevin Chamberlain plays Horton the elephant with deft understatement and a generous heart. It is enough to save the Whos, but in the end, it isn't enough to save "Seussical."

WAYNE HOFFMAN

BOOKS: Send review copies of books pertaining to artists or the music industry to **Bradley Bambarger**, Billboard, 770 Broadway, New York, N.Y. 10003

Jaheim Offers 'Love' On Warner

Up-To-The-Minute Production Supports Young Man's Old-School Voice

BY MARCI KENON

LOS ANGELES—Jaheim proves that looks can be deceiving. Judging from his cornrowed hair, sagging jeans, and jewels, you'd expect this 22-year-old New Brunswick, N.J., native to bust a rhyme. Instead Jaheim [né Hoagland] bursts into song during a breakfast interview, effortlessly riffing and ad-libbing tunes from his debut album, "Ghetto Love," to be released Feb. 13 on Divine Mill/Warner Bros.



JAHEIM

"I got a little something in me," Jaheim says about rapping, "but that ain't me. Ever since I could speak, I've been singing. I used to be shy. I came out of that shell at about 16 years old. That's when I did my first show at Sylvia's [restaurant] in New York."

About two years later, Jaheim sent a tape of his rendition of a Luther Vandross song to the local Naughty Gear store. It landed him a live audition and eventually a deal with Divine Mill, owned by Kay Gee of Naughty By Nature fame.

"It was surprising to hear that style of singing coming from a young man," Kay Gee says. "He was 18 at the time. I felt traditional programmers and R&B lovers would instantly take to his style and voice. However, with his being young, we had to make sure it was comfortable for him. Production-wise, we had to create something new, something more contemporary."

> *'It was surprising to hear that style of singing coming from a young man'*
>
> – KAY GEE –

The result is a collection of 19 R&B/hip-hop tracks, produced by Kay Gee, Eric Williams, and Eric Lighty. Lead single "Could It Be" was sent to radio Aug. 8 (preceded in June at clubs and mix shows by the uptempo "Lil' Nigga Ain't Mine") and released commercially Nov. 21. Guest artists on the album include Next, Lil' Mo, and Castro. Most of the songs were co-written by Jaheim, who is a self-published ASCAP writer through Jasane Dramma Music.

The "Could It Be" video, directed by Chris Robinson, is already in medium rotation on BET, according to Warner Bros. product manager Monique Houston.

"Every time I played the record, people would call in asking, 'Who is that?' " says PD Dave Smith of Cincinnati's W1ZF. "I became a believer real fast. It's moving up to power rotation very quickly."

Jaheim recently opened for Kelly Price's Long Kiss Goodnight tour, which commenced Nov. 25 in Newark, N.J., and was to end Dec. 17 in Baltimore. The artist, managed by James "Pookie" Gist and booked by UJAAMA, also visited radio stations in all the tour cities, including Detroit, Chicago, Minneapolis, and Milwaukee.

Dedry Jones, owner of Chicago's Track 1 Records, says Jaheim is generating good customer response. "His voice is reminiscent of a lot of older artists, but he's contemporary enough that younger people can identify with him as well."

In lieu of an electronic press kit, a 15-minute mini-movie was created to introduce Jaheim, with 15,000 VHS copies distributed primarily by street teams. It's been converted to ID-ROM for distribution overseas.

Speaking of overseas, Warner Bros. is taking a new approach with its black music releases, now focusing on both the domestic and international markets simultaneously. "Ghetto Love" is the first album under that directive.

"We're running this record through our [overseas] street networks, and at the same time we're setting up our street networks here," says Demmette Guidry, Warner Bros. senior VP of urban music. "The States is just 30% of a world market. We can't afford to ignore the other 70%."

The label has also hired Rhythm Jazz Marketing to work in tandem with its international department. "Jaheim is a global artist," says Colin Gayle, co-owner of the independent marketing company. "We'll introduce him to Europe's urban marketplace initially through live performances."

Jaheim is set to perform London's Choice FM Christmas party Dec. 20 at the Hippodrome. His "Could It Be," one of three Jaheim tunes in rotation, has been the station's most-requested song.

"We're going to keep building on that station buzz," says Steve Margo, Warner Bros. senior VP of international. "We want to take it to the clubs and then to mainstream crossover radio—Radio One and Capitol Radio."

The international campaign's next phase will be a 10-day February trip that includes visits to Holland, Germany, and France, as well as a return to London. Jaheim will also appear online via Soul24-7.com and Darkerthanblue.com.

On this side of the Atlantic, Houston says the label—in keeping with the album's Valentine's Day week release—is partnering with jeweler Zales for a diamond engagement ring giveaway in the top 10 markets. DVD players and "Ghetto Love" gift baskets will also be tied in.

"My finger's been itching for the last few months," Jaheim says. "Good things are about to happen."



Partyin' With The Dragon. After nabbing six Billboard Music Awards, Sisqó celebrated not by going to Disneyland but by hosting an after-party with manager and Creative Management Group president/CEO Kenneth Crear at Las Vegas' Venetian Hotel. Co-sponsored by Pepsi and Miramax Films, the party boasted fire-eaters, tigers, and such guests as matchbox twenty's Rob Thomas and Destiny's Child. Pictured, from left, are an unidentified partygoer, Sisqó, 'N Sync's Chris Kirkpatrick, and Crear.

LL Cool J, Busta Rhymes May Be Leaving Their Labels; Previewing 2001's Projects

The Rhythm and the Blues™

by Gail Mitchell



LOOKING AHEAD: Although 2000 is still winding down, it's always been the nature of this biz to contemplate what's next. People are already talking about major releases in 2001—**Destiny's Child, Maxwell, Ginuwine, Aaliyah, Eve,** and **the Roots' Black Thought** immediately spring to mind—and whispering about newcomers like **Lina, Bilal, India.Arie, Jaguar, Tracey Lee, Koffee Brown, Jamie Hawkins,** and **Olivia.** Word is also spreading that **Michael Jackson's** long-in-the-making new album will touch down in March.

In the meantime, things are getting off to a rollicking start with news of a label start-up and artist departures. First up, FUBU threads its way into the label world with the aptly named FUBU Records, which will go through Universal (see story, page 4).

It's been reported that **LL Cool J** may be leaving Def Jam, something that's been rumored off and on for a while. This is in the wake of his latest release, "G.O.A.T. Featuring James T. Smith: The Greatest Of All Time," which bowed at No. 1 on The Billboard 200 in September. Def Jam had no comment at press time when asked about LL Cool J's possible departure.

At the recent 2000 Billboard Music Awards, the Violator-managed rapper told me he was shifting his focus from acting back to music now that he's completed roles in **Doug McHenry's** ("New Jack City") upcoming "Kingdom Come"—which also stars **Whoopi Goldberg, Jada Pinkett Smith, Cedric the Entertainer,** and **Toni Braxton**—and **John McTiernan's** ("Die Hard") "Rollerball."

"I have to focus on one thing at a time," he says. "Now it's time to focus on my music." During the interview, he added that he plans to begin a tour in the first quarter—"touching people by performing in theaters or clubs"—and then work on his Warner Bros. label imprint Rock the Bells.

Then there's the gossiped-about exodus of Elektra rapper—another Violator client—**Busta Rhymes.** Sources are saying he's in negotiations with J Records. As of press time, there was no official word from either the J or Elektra camps.

STILL MORE UPCOMING PROJECTS: Jive crooner **Joe,** whose "I Wanna Know" was a major hit this year, says his next solo album is "50% done and full of surprises because it gets into social issues like teenage pregnancy." He's working on his next album with the help of songwriting collaborator **Joshua Thompson,** among others.

With second single "Danger (Been So Long)" now making waves, fellow Jive artist **Mystikal** says he and the label are in the midst of trying to set up a Shake Ya Ass tour. He adds that he's pleased about his crossover success because "I didn't have to do anything dramatic to cross over to the mainstream except just be me."

He adds that another highlight of this year was debuting at No. 1 in October, beating out **98°.** "I was in New York working when I found out," he recalls. "It felt so good."

While we're on the subject of crossing over: Songwriter/producer **Shep Crawford (Sisqó, Deborah Cox)** has been tapped to write several songs on Curb country artist **Wynonna's** next album.

Bone Thugs-N-Harmony's Layzie Bone drops his solo LP in early March. He describes the set as "ruff and rugged, full of good messages through straight-from-the-heart life stories." In addition to that, the rapper is busy promoting AIDS awareness as he visits inner-city junior/high schools across the country. He adds that he's doing this in memory of his late mentor **Eazy-E,** who died of the disease in 1995.

Bone also makes a guest appearance on Haitian rapper **Won-G's** "The Royal Impression." The BMG-distributed Happy World/Beyond album debuted earlier this month at No. 64 on the Top R&B/Hip-Hop Albums chart. Won-G, who speaks and raps in five languages including French, says his style is "non-explicit, happy, feel-good international music." He's managed by retired L.A. Laker **John Salley.**

Meanwhile, current L.A. Laker center **Shaquille O'Neal** is back in the studio recording his fifth album, tentatively titled "Shaq And Super Friends," on Twism/Trauma. The Super Friends include **Pink, 112, Juvenile, Tyrese,** and **Limp Bizkit's Fred Durst. Rick Rock (Jay-Z, Mack 10)** is at the production helm, along with executive producers **Ken Bailey** (Twism president) and **Ari Landau.** A first single arrives in February, and the album in the second quarter.

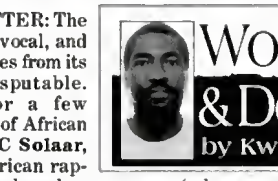
(Continued on page 26)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® — TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL — ARTIST
				No. 1
1	1	1	6	BABY IF YOU'RE READY — SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING LATOYA (D) (DV) THE WAY STYLE 21330/TVT † — 5 weeks at No. 1
				Greatest Gainer
(2)	35	—	2	OH NO — MOS DEF & PHAROAHE MONCH FEATURING NATE DOGG (T) RAWKUS 389* †
(3)	10	38	3	S#!* ON YOU — D-12 (T) (V) SHADY/RAWKUS 497344*/INTERSCOPE †
4	2	4	4	R.N.S. — FREDDIE FOXXX BUMPY KNUCKLES (C) (D) (T) KJAC 005/LANDSPEED
5	4	2	7	SOULJAS — MASTER P (C) (D) (T) NO LIMIT 38747/PRIORITY †
6	3	6	9	CROSS THE BOROER — PHILLY'S MOST WANTED (C) (D) (T) (V) ATLANTIC 85008/AG †
(7)	13	—	2	IS THAT YOUR CHICK — MEMPHIS BLEEK FEATURING JAY-Z & MISSY ELLIOTT (T) ROC-A-FELLA/DEF JAM 562865*/IDJMG †
8	6	12	10	BIG DOE — SUICIDE (C) (D) (T) FUTURESCOPE 3331 †
9	7	5	14	HE DIO THAT — SILKK THE SHOCKER FEATURING MASTER P AND MAC (C) (D) (T) NO LIMIT 38736/PRIORITY †
(10)	NEW ▶		1	PEACE OF MIND — DARKSIDE BALLAZ FEATURING TWISTA (D) LEGIT BALLIN' 25014 †
(11)	9	13	4	W.O.E. IS ME (WORLD OF ENTERTAINMENT) — JURASSIC 5 (T) INTERSCOPE 284*/RAWKUS †
12	5	3	10	IT'S OK — SLIMM CALHOUN FEATURING ANDRE 3000 (C) (D) (T) AQUEMINI/EASTWEST 6/091/EEG †
(13)	11	10	4	THAT SMUT — SMUT PEDDLERS (T) EASTERN CONFERENCE 273*/RAWKUS
(14)	14	7	7	I JUST WANNA LOVE U (GIVE IT 2 ME) — JAY-Z (T) ROC-A-FELLA/DEF JAM 562666*/IDJMG †
15	8	—	2	NO! NO! NO! — SUNNI BLACK FEATURING MOTHER SUPERIA (C) (D) (T) KING PIN STATION 197 †
(16)	12	9	20	BOUNCE WITH ME — LIL BOW WOW FEATURING XSCAPE (T) (V) SO SO DEF/COLUMBIA 79476*/CRG †
17	16	35	18	COME RIDE WITH ME — JAHARI (C) (D) (T) SUCCESS 54392/LIGHTYEAR †
(18)	NEW ▶		1	ALL GOOO? — DE LA SOUL FEATURING CHAKA KAHN (T) (V) TOMMY BOY †
19	15	8	4	911 — WYCLEF JEAN FEATURING MARY J. BLIGE (T) COLUMBIA 79460*/CRG †
(20)	48	—	2	GRAVEL PIT — WU-TANG CLAN (T) WU-TANG/LOUD/COLUMBIA 79530*/CRG †
21	18	16	15	MOVE SOMETHIN' — TALIB KWELI & HI-TEK (C) (D) (T) RAWKUS 38703/PRIORITY †
(22)	23	50	23	SO FLOSSY — MIDWEST MAFIA FEATURING PHATTY BANKS (C) (D) (T) BUCHANAN 41111
23	22	—	2	IT WASN'T ME — SHAGGY FEATURING RICARDO "RIKROK" DUCENT (T) (V) MCA 155/782* †
24	20	15	16	SHAKE IT LIKE A DOG — KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE (C) (D) MOST WANTED EMPIRE 0002 †
25	24	47	15	GHETTO STAR — GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY (C) (D) (T) STREET SLANG 1001EVEJIM
(26)	NEW ▶		1	OANGER (BEEN SO LONG) — MYSTIKAL FEATURING NIVEA (T) JIVE 42360* †
(27)	29	17	10	YA STYLE — SYLK-E. FYNE (D) RUFF TOWN/PALM PICTURES 70062*/RYKO PALM †
28	17	18	11	WHOA! LIL' MAMA... — X-CON (C) (D) (T) FIRST STRING/EASTWEST 67102/EEG
(29)	RE-ENTRY		2	OOOHWEEE — SUB-URBAN (D) STRONG ISLAND 3003*
(30)	27	—	2	YOU DON'T HEAR ME THOUGH — LEGEND (D) (DV) TMEDIA/RIN/RMK/ORPHEUS
31	21	11	4	HOW MANY LICKS? — LIL' KIM FEATURING SISQO (T) QUEEN BEE/JUNE/ATLANTIC 85032*/AG †
32	25	14	13	WHAT'S YOUR FANTASY — LUDACRIS FEATURING SHAWNA (T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/IDJMG †
33	34	26	6	DA BRIDGE 2001 — QB FINEST (T) ILL WILL/COLUMBIA 79522*/CRG †
34	31	37	5	YES SIR — DRO (C) (D) (T) TIGHT IV LIFE 4504*
35	26	25	8	WHERE I WANNA BE — DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT (T) BABY REE 35055*/LONDON SIRE †
(36)	40	—	2	OPA (AS SEEN ON T.V.) — COMPANY FLOW (C) (D) (T) DUFFSTAT BEATS
37	30	23	24	CALLIN' ME — LIL' ZANE FEATURING 112 (C) (D) WORLDWIDE 53582/PRIORITY †
38	38	45	3	THE LIE (CONSPIRACY) — OAEZASTER (D) STAR TEK 70182/ORPHEUS
39	32	22	21	SHAKE YA ASS — MYSTIKAL (T) JIVE 42721* †
40	33	39	3	MS. JACKSON/B.O.B. — OUTKAST (D) (V) LAFACE 216*/ARISTA †
(41)	42	20	10	EVEN IF — METHOD MAN (C) (D) (T) JAM/DEF SOUL 562902*/IDJMG †
42	26	34	13	FLAWLESS — PHIFE DAWG (C) (D) (T) LOVE ATTACK 067/LANDSPEED †
(43)	43	28	22	YEAH THAT'S US — MAJOR FIGGAS (C) (D) (T) RUFFNATION 16854/WARNER BROS. †
44	39	19	5	KEEP IT THORO — PRODIGY OF MOBB DEEP (T) VIOLATOR 42911 LOUD †
(45)	NEW ▶		1	ME AND MY MAN — JAYDEE PRESENTS FRANK N DANK FEATURING PHAT KAT (T) KAT BEATS 0090*
46	47	29	26	CHERCHEZ LAGHOST — GHOSTFACE KILLAH (C) (D) (T) WU-TANG/ROC-A-SHARP 79464*/EPIC †
47	45	24	8	DO YOU — FUNKMASTER FLEX FEATURING DMX (T) LOUD 1967* †
48	49	31	17	YOU NASTY — TOO SHORT (C) (D) (T) SHORT 42719/JIVE
(49)	RE-ENTRY		20	BETWEEN ME AND YOU — JA RULE FEATURING CHRISTINA MILIAN (T) MURDER INC./DEF JAM 562890*/IDJMG †
(50)	RE-ENTRY		26	FLAMBOYANT — BIG L (C) (D) (T) RAWKUS 38703/PRIORITY

Records with the greatest sales gains this week † Videoclip availability ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (DV) DVD single available. (M) Cassette maxi-single available (T) Vinyl maxi-single available. (V) Vinyl single available (X) CD maxi-single available Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T), (DV) or (M) respectively, based on availability. © 2000, Billboard/BPI Communications, and SoundScan, Inc

African Hip-Hop Getting Web Exposure



ROOTS OF THE MATTER: The fact that rap takes its vocal, and sometimes rhythmic, cues from its African roots is indisputable. However, except for a few France-based rap acts of African extraction, such as **MC Solaar**, **Yannick**, and **113**, African rappers—particularly those based on the African continent—hardly get a nod in the major international media. Even **David Toop's** book "Rap Attack 3 (Serpent's Tale)" fails to highlight the first half of its subtitle: "African Rap To Global Hip-Hop" (Words & Deeds, Billboard, Feb. 19).

Thankfully, that great leveling ground known as the Internet allows fans and those curious about African rap to listen and read about it. Holland-based Africanhiphop.com is one of the genre's most popular sites. Similar sites are nubianunderground.com, africasgateway.com, and rage.co.za, which have a bias toward South Africa.

Africanhiphop.com is run by Madunia, which, according to its press release, is "a young, nonprofit NGO [non-governmental organization] based in the Netherlands. It was founded to promote African music and support local initiatives of African musicians" by "funding recording sessions and providing education about African music and musicians through its Web sites." Madunia also has a growing, nonspecific African music section on madunia.com.

"I got involved in Tanzanian hip-hop around 1993 and decided to promote some local Tanzanian groups since nobody else did this abroad," recalls **Thomas Gesthuizen**, aka **Juma4**, the Web master behind Africanhiphop.com, which originally began in 1997 as Rumba-kali, which is a Swahili term for being broke, as well as the title of an old Tanzanian rap song.

Gesthuizen continues, "I then got to know the music of Senegalese rap group **PBS [Positive Black Souls]**, whom I first met in 1995, and South African group **Prophets Of Da City**. While doing research on local varieties of hip-hop culture in Tanzania, I started a small Web site focusing on African hip-hop. I was inspired by **Shamiel X**, a South African hip-hop DJ who'd had his own Web page since 1995."

Africanhiphop.com now has its own contributors from Africa and Europe. The site highlights music from nearly 30 countries on the African continent, from the smallest (e.g., Cape Verde and Swaziland) to the largest rap-producing territories, such as Senegal (where some 3,000 rap crews reportedly operate in the capital city of Dakar), Ghana, Tanzania, and South Africa.

Among the acts and projects spotlighted on the site are award-winning Kenyan rapper **Hardstone** (whose sophomore set arrives in late December on his eponymous label), Ghanaian rap star **Reggie Rockstone**, the Senegalese rap compilation "Da Hoop," and **Brasse Vannie Kaap**, a South African group that raps in Afrikaans. The site's 2001 slate encompasses a June European tour featuring Tanzanian hip-hop artists and a new video documentary on African hip-hop.

"There will be more [African] artists breaking through internationally," predicts Gesthuizen, citing upcoming international releases by PBS, Senegalese rap act **Daara J**, South Africa's **Mr. Devious**, and Tanzanian act **X Plastaz**.

"Our site isn't the only driving factor behind African hip-hop's international advent, but it has made a contribution," adds Gesthuizen. "It's made people realize that African hip-hop is a factor to be taken seriously, and it also seems to instill pride, something that's much needed since many African kids have an inferiority complex when it comes to their own culture, history, and place in this world."



HOLIDAYS ABOUND: **Destiny's Child** rocks the top of the sales arena this issue. The trio's latest single, "Independent Women Part I" (Columbia), jumps 5-1 on Hot R&B/Hip-Hop Singles & Tracks with the help of single-sale points.

This past week was a big one for single sales at retail outlets, and Destiny's Child shows it with more than 7,000 singles sold at R&B core stores. The 100-fold increase over the prior week was made possible by the release of a maxi-CD single. (Previously, the song was only available on 12-inch vinyl.) This sales sum helps the girls acquire the No. 1 slot on both Hot R&B/Hip-Hop Singles Sales and Hot R&B/Hip-Hop Singles & Tracks, as well as the Greatest Gainer/Sales designation on the latter chart. The trio may also have benefited from its performance and its win at the Billboard Music Awards.

As you may know, this year we adjusted the formula for the Hot R&B/Hip-Hop Singles & Tracks to give more weight to singles sales. This newly adjusted formula created the right base for Destiny's Child and its great sales figures to grab the No. 1 slot. The maxi-CD of "Independent Women Part 1," which has been No. 1 for six weeks on The Billboard Hot 100, contains various mixes of the popular "Charlie's Angels" movie track, along with a new single titled "8 Days Of Christmas."

LITTLE MAMA: The sophomore jinx fails to hit **Public Announcement**. The group returned to the music scene with "Mamacita" (RCA) after a hit single, a label merger, and a contract dispute. After eight weeks on the chart, "Mamacita" sauntered up to the top half of Hot R&B/Hip-Hop Singles & Tracks, moving in for the kill at No. 40. A newly released commercial single sold just under 7,000 singles at R&B core stores, coming in second only to **Destiny's Child** on the retail list. This sales blast catapults the act into the heights of the Hot R&B/Hip-Hop Singles & Tracks chart, zipping ahead 40-7.

On the Hot R&B/Hip-Hop Singles Sales chart, the single bounces 39-2, having debuted early due to street-date violations. This gives Public Announcement its second top 10 hit single since splitting from **R. Kelly**. Their first, "Body Bumpin' Yippie-Yi-Yo" (EMI), peaked at No. 4 and went on to be a Recording Industry Assn. of America-certified platinum single. The new single is the first off of the upcoming "Don't Hold Back" (RCA), due in the first quarter of 2001.

OH YES: Not to be outdone with singles sales this issue, Rawkus Records creates quite a buzz with its latest release, "Oh No," by **Mos Def & Pharoahe Monch Featuring Nate Dogg**. The single, which has been released only as a 12-inch to retail outlets, is the biggest-selling 12-inch-only of the year. Selling more than 2,000 pieces in one week, "Oh No" moves 35-2 and grabs the Greatest Gainer title on Hot Rap Singles, runs 64-11 on Hot R&B/Hip-Hop Singles Sales after two weeks on the chart, and 67-31 on Hot R&B/Hip-Hop Singles & Tracks after only three weeks on the chart. (Makes the idea of a 12-inch-only single a viable one for label heads to consider.) The single is the first of many to be released from Rawkus' much-awaited "Lyricist Lounge Vol. 2."

Billboard®

HOT R&B/HIP-HOP SINGLES & TRACKS™

DECEMBER 23, 2000

COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

Broadcast Data Systems

SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1/Greatest Gainer/Sales ►		
(1)	5	4	15	**INDEPENDENT WOMEN PART I** ☆ 1 week at No. 1 BEYONCE TONE C.POOH E.KNOWLES (S.J. BARNES J.C.OLIVER C.RICCONE B.KNOWLES)	DESTINY'S CHILD COLUMBIA 79493* †	1
2	1	2	9	**MS. JACKSON** ★ EARTHTONE III (A.BENJAMIN,A.PATTON,D.SHEATS)	OUTKAST (DV) LAFACE 24516* ARISTA †	1
3	2	1	11	**I JUST WANNA LOVE U (GIVE IT 2 ME)** ★ [illegible] (MEKA WALKER* SHAWN FLOWERS)	JAY-Z [illegible]	1
4	3	3	15	**I WISH** ★ R.KELLY (R.KELLY)	R. KELLY (T) (V) JIVE 42740* †	1
(5)	4	5	18	**MY FIRST LOVE** S.HUFF (R.MOORE,A.WINBUSH)	AVANT FEATURING KETARA WYATT MAGIC JOHNSON ALBUM CUT MCA †	4
(6)	8	8	16	**JUST FRIENDS (SUNNY)** ★ I.BARIAS,C.HAWKINS (MUSIQ,C.NAUGHTS,I.BARIAS,W.DAVIS,B.HEBB)	MUSIQ (T) DEF JAM/DEF SOUL 562902*/IDJMG †	6
(7)	40	47	8	**MAMACITA** ☆ T.POTTS,G.COLLINS (G.COLLINS,T.POTTS)	PUBLIC ANNOUNCEMENT (C) (D) (T) (X) RCA 60342 †	7
8	7	6	17	**911** ★ W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS)	WYCLEF JEAN FEATURING MARY J. BLIGE (T) COLUMBIA 79460* †	6
(9)	11	15	23	**EMOTIONAL** M.WINANS (C.THOMAS,K.HICKSON,M.WINANS,STING)	CARL THOMAS BAD BOY ALBUM CUT/ARISTA †	9
				◄ Greatest Gainer/Airplay ►		
(10)	23	29	8	**DANGER (BEEN SO LONG)** ★ THE NEPTUNES,M.TYLER,C.HUGO,P.WILLIAMS)	MYSTIKAL FEATURING NIVEA (T) JIVE 42860* †	10
11	10	12	15	**E.I.** J.EPPERSON (NELLY,J.EPPERSON)	NELLY FO' REEL ALBUM CUT/UNIVERSAL †	10
12	9	9	21	**BETWEEN ME AND YOU** ★ LIL' RIB,I.SCOTT,J.ATKINS,R.MAYS,J.SCOTT)	JA RULE FEATURING CHRISTINA MILIAN (T) MURDER INC./DEF JAM 562842*/IDJMG †	5
(13)	19	21	7	**BOW WOW (THAT'S MY NAME)** ★ J.DUPRI,B.M.COX,J.DUPRI,B.M.COX)	LIL BOW WOW (T) SO SO DEF 79487*/COLUMBIA †	13
(14)	17	20	11	**ONE WOMAN MAN** M.CITY (M.CITY)	DAVE HOLLISTER DEF SQUAD ALBUM CUT DREAMWORKS †	14
15	8	7	22	**BAG LADY** ★ [illegible] (ERYKAH BADU,HAYES,A.YOUNG,B.BAILEY,C.JONGMILES,B.BROWN,N.HALE,E.BADU)	ERYKAH BADU MOTOWN 53036 †	1
16	14	14	25	**WHAT'S YOUR FANTASY** ★ SHONDRAE (LUDACRIS)	LUDACRIS FEATURING SHAWNA (T) DISTURBING THA PEACE/DEF JAM SOUTH 562984*/IDJMG †	10
17	12	13	19	**LIAR** ★ T.RILEY,P.HAMILTON (R.HAMILTON,T.BING,E.DIXON)	PROFYLE (C) (D) (T) MOTOWN 158262 †	1
(18)	26	46	5	**COULD IT BE** ★ [illegible] (JAHEIM,E.WILLIAMS,B.HODGES,C.NORTH,A.LAWRENCE,B.MUHAMMED,T.HESTER)	JAHEIM (C) (D) DAVE MILL 16767/WARNER BROS. †	18
(19)	30	50	4	**IS THAT YOUR CHICK** ★ TIMBALAND (S.CARTER,T.MOSLEY,C.MITCHELL,M.ELLIOTT)	MEMPHIS BLEEK FEATURING JAY-Z & MISSY ELLIOTT (T) ROC-A-FELLA/DEF JAM 562865*/IDJMG †	19
(20)	20	24	6	**IT'S OVER NOW** B.JONES,M.JONES,M.SAUNDERS,K.M.KEITH,Q.PARKER,M.GLOVER,S.ROBINSON)	112 BAD BOY ALBUM CUT/ARISTA †	20
21	16	16	19	**YOU SHOULD'VE TOLD ME** ★ PAJAM (T.MOSS,P.ALLEN)	KELLY PRICE (T) DEF SOUL 562864*/IDJMG †	16
(22)	22	27	7	**PROJECT CHICK** M.FRESH,B.WILLIAMS,B.THOMAS,D.CARTER,T.GREY)	CASH MONEY MILLIONAIRES CASH MONEY ALBUM CUT/UNIVERSAL †	22
23	15	17	34	**OPEN MY HEART** ★ J.JAM,T.J.WILSON,BIG JIM,J.HARRIS III,T.LEWIS,J.WRIGHT,Y.ADAMS)	YOLANDA ADAMS (T) ELEKTRA/EEG 61718* EEG †	10
(24)	24	32	8	**PROMISE** J.DUPRI,B.M.COX,J.DUPRI,B.CASEY,B.CASEY,B.YOUNG,B.M.COX,G.SMITH)	JAGGED EDGE SO SO DEF ALBUM CUT/COLUMBIA †	24
25	13	11	22	**SHAKE YA ASS** ★ THE NEPTUNES (M.TYLER,C.HUGO,P.WILLIAMS)	MYSTIKAL (T) JIVE 42721* †	3
(26)	41	51	8	**IT WASN'T ME** ★ S.PIZZONIA (S.RIVERA,E.R.DUCENT,S.PIZZONIA,B.THOMPSON)	SHAGGY FEATURING RICARDO "RIKROK" DUCENT (T) (V) MCA 155782* †	26
27	18	18	21	**GIRLS DEM SUGAR** P.WILLIAMS,C.HUGO,P.WILLIAMS,C.HUGO,M.DAVIS)	BEENIE MAN FEATURING MYA (M) SHOCKING VIBES/VP ALBUM CUT/VIRGIN †	16
28	21	19	36	**INCOMPLETE** ▲ S.CRAWFORD (M.JORDAN,S.CRAWFORD,K.HUDSON)	SISQO (C) (D) (T) (V) DRAGON/DEF SOUL 562854/IDJMG †	1
(29)	29	35	13	**NO MORE (BABY I'MA DO RIGHT)** ★ S.HALL,D.R.HALL,N.BUTLER,C.GILES)	3LW (T) NINE LIVES 79505*/EPIC †	29
(30)	31	54	5	**STRANGER IN MY HOUSE** S.CRAWFORD (J.GRAWFORD,V.JONES)	TAMIA W/EXTRA ALBUM CUT EEG †	30
(31)	67	82	3	**OH NO** ☆ ROCKWILDER (D.SMITH,T.JAMERSON,N.HALE,D.STINSON)	MOS DEF & PHAROAHE MONCH FEATURING NATE DOGG (T) RAWKUS 289* †	31
(32)	32	48	3	**I KNOW** ★ W.CAMPBELL (H.LILLY,JR.,N.SQUIRE,T.SQUIRE,J.SMITH,W.CAMPBELL)	SUNDAY (C) (D) (T) BETTER PLACE 58898/CAPITOL †	32
33	25	10	24	**CASE OF THE EX (WHATCHA GONNA DO)** ★ C.STEWART,C.A.STEWART,TAB,T.HALE)	MYA (C) (D) (T) UNIVERSITY 497457/INTERSCOPE †	10
34	27	23	31	**JUST BE A MAN ABOUT IT** T.BISHOP,T.BRAXTON,B.M.COX,T.BRAXTON,J.AUSTIN,T.BISHOP,B.M.COX)	TONI BRAXTON (DV) LAFACE 24517* ARISTA †	6
(35)	81	53	5	**SOUL SISTA** ★ R.SAADIQ (BILAL)	BILAL (C) (D) MOYD 497409/INTERSCOPE †	35
36	34	28	6	**BABY IF YOU'RE READY** ★ BATTLECAT,P.PRUDHOMME,J.HAINES,P.J.BROOKS,K.GILLIAMS)	SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING LATOYA (C) (D) (T) DOGGY STYLE/J 78274* †	28
37	28	25	38	**LET'S GET MARRIED** ★ J.DUPRI,B.M.COX,J.DUPRI,B.CASEY,B.CASEY,B.M.COX)	JAGGED EDGE (T) (X) SO SO DEF 79437*/COLUMBIA †	1
(38)	52	55	4	**HE LOVES U NOT** ★ D.FRANK,S.KIPNER,S.KIPNER,D.FRANK,P.SHEYNE)	DREAM (D) BAD BOY 79338/ARISTA †	38
39	35	49	3	**STUTTER** T.RILEY (R.HAMILTON,E.DIXON)	JOE JIVE ALBUM CUT †	35
(40)	56	65	5	**X** DR. DRE,MEL-MAN,S.STORCH,A.JOINER,A.YOUNG,M.BRADFORD,S.STORCH)	XZIBIT LOUD ALBUM CUT †	40
41	33	31	34	**NO MORE** ★ EDDIE F (D.LIGHTY,E.FERRELL,D.LIGHTY,C.LIGHTY,B.MUHAMMED)	RUFF ENDZ (C) (D) (T) EPIC 79400 †	1
(42)	53	62	3	**ALL GOOD?** DE LA SOUL (K.MERCER,V.MASON,D.JOLICOEUR,C.KHAN,D.WEST)	DE LA SOUL FEATURING CHAKA KHAN (T) (X) TOMMY BOY 2178* †	42
43	36	36	12	**I'LL TRADE (A MILLION BUCKS)** B.SALTER,K.SWEAT,J.B.THOMOMEW,(E.LOVING)	KEITH SWEAT FEATURING LIL' MO ELEKTRA ALBUM CUT/EEG †	36
44	38	30	38	**WIFEY** ★ KAYGE,C.E.BERKELEY,(K.GIST,E.BERKELEY,R.L.HUGGAR)	NEXT (D) (T) ARISTA 13881 †	1
(45)	55	38	5	**PUT IT ON ME** ☆ TRU STYLZ,I.SCOTT,J.ATKINS,P.WALCOTT,(LORENZO,T.CROCKER)	JA RULE FEATURING LIL' MO AND VITA (T) MURDER INC./DEF JAM 57275*/IDJMG †	45
46	36	22	13	**STRAIGHT UP** ★ J.DUPRI,B.M.COX,J.DUPRI,B.M.COX,C.LOVING)	CHANTE MOORE (T) SILAS 15571* MCA †	22
47	47	64	22	**DANCE WITH ME** ★ G.MORGAN,C.MORGAN,R.ADLER,J.ROSS,D.MORGAN,G.MORGAN)	DEBELAH MORGAN (C) (D) (T) (V) DB THE DAS LABEL 84761*/ATLANTIC †	27
(48)	28	64	5	**DIDN'T CHA KNOW** J.DEE (E.BADU)	ERYKAH BADU MOTOWN ALBUM CUT	43
48	37	34	12	**DO YOU** ★ [illegible] (FUNKMASTER FLEX,BELLE SMITH,B.MICKENS,D.BOYCE,WESTSIDE CONNECTION,T.THOMAS,R.BELLAMY,C.BROWN)	FUNKMASTER FLEX FEATURING DMX (T) IDJMG 367* †	36
50	20	36	12	**HOW MANY LICKS?** ★ M.WINANS,S.COMBS,H.JONES,M.WINANS,S.COMBS)	LIL' KIM FEATURING SISQO (T) QUEEN BEE/UNDEAS 85002*/ATLANTIC †	20
(51)	57	57	5	**MI AMOR** ROCKWILDER (A.MARTINEZ,S.CARTER,D.STINSON)	ANGIE MARTINEZ WITH JAY-Z EASTWEST ALBUM CUT EEG	57
				◄ Hot Shot Debut ►		
(63)	NEW ▶		1	**WIN** B.MCKNIGHT (B.MCKNIGHT,B.BARNES)	BRIAN MCKNIGHT EPIC MOTOWN 158949 †	63
64	60	63	12	**STAN** THE 45 KING,EMINEM (M.MATHERS,D.ARMSTRONG,P.HERMAN)	EMINEM FEATURING DIDO WEB/AFTERMATH ALBUM CUT/INTERSCOPE †	36
65	62	45	12	**POP YA COLLAR** SHE'KSPERE (U.RAYMOND,K.BRIGGS,K.BURRUSS)	USHER LAFACE ALBUM CUT/ARISTA	25
66	64	61	10	**THANK YOU IN ADVANCE** S.CRAWFORD (S.CRAWFORD)	BOYZ II MEN UNIVERSAL ALBUM CUT †	58
67	73	70	9	**CRAZY** DELITE (D.ALLAMBY,L.BROWDER,J.L.HAILEY,R.C.HAILEY)	K-CI & JOJO MCA ALBUM CUT †	67
68	72	88	5	**THAT'S GANGSTA** ★ S.COMBS,HITMAN,MARID (J.BARROW,S.COMBS,M.WINANS,L.SYLVERS)	SHYNE (T) BAD BOY 79346*/ARISTA †	68
(69)	NEW ▶		1	**$#!* ON YOU** ☆ DJ HEAD,EMINEM,IM MATHERS,R.JHONSON,L.CARLISLE,D.MOORE,D.PORTER)	D-12 (T) DC SHADY RAWKUS 497344* INTERSCOPE †	69
70	86	78	9	**CROSS THE BORDER** ★ THE NEPTUNES (P.WILLIAMS,C.HUGO,A.HOLLY,J.WITHERSPOON)	PHILLY'S MOST WANTED (C) (D) (T) (X) ATLANTIC 85008 †	55
(71)	NEW ▶		1	**GRAVEL PIT** ☆ RZA (W.U-TANG CLAN,P.MOORMAN)	WU-TANG CLAN (T) WU-TANG 79530/LOUD/COLUMBIA †	71
72	77	79	14	**THIS LUV** D.JONES,S.GOODE (D.JONES,S.GOODE)	DONELL JONES UNTOUCHABLES/LAFACE ALBUM CUT/ARISTA †	48
73	54	37	20	**THAT OTHER WOMAN** ★ JDE (J.THOMAS,J.P.THOMPSON)	CHANGING FACES (T) (X) ATLANTIC 84939* †	16
74	68	68	20	**#1 STUNNA** M.FRESH (B.THOMAS,B.WILLIAMS)	BIG TYMERS CASH MONEY ALBUM & SOUNDTRACK CUT/UNIVERSAL †	24
75	82	83	17	**NAH, NAH...** ★ BATTLECAT (E.STEVENS,K.GILLIAM,N.HALE,H.PALMER)	E-40 FEATURING NATE DOGG (T) SICK WID' IT 42706*/JIVE †	81
(76)	85	—	2	**SO FRESH, SO CLEAN** ORGANIZED NOIZE (ORGANIZED NOIZE,A.BENJAMIN,A.PATTON)	OUTKAST LAFACE ALBUM CUT/ARISTA	76
77	71	75	4	**R.N.S.** ★ DJ PREMIER (NOT LISTED)	FREDDIE FOXXX BUMPY KNUCKLES (C) (D) (T) KJAC 005/LANDSPEED	71
(76)	NEW ▶		1	**GET CRUNKED UP** ☆ GURRILLA TEK (ICONZ CHAPTER,STAGE MCCLOUD,SUPASTARR AND LUC DUC FEAT. TONY MANSHIND CHAPTER,STAGE MCCLOUD,SUPASTARR,LUC DUC,T.MANSHIND)	(T) LANDMARK/S.P.N.S/DEE-LITE/TRAC 54*/BLG †	78
79	78	85	3	**PIMP HARD** J.PHA (M.GOODWIN,P.SMITH,P.ALEXANDER)	BBALL & MJG JCOR ALBUM CUT/INTERSCOPE	78
(80)	NEW ▶		1	**CANDLES** [illegible] (ALL ARE THE CHARACTERS OF GARRISON,P.PRUDHOMME,T.TAYLOR,T.TATE,C.A.P.ROBINSON & MOSES P.MARLIN)	PRU (C) (D) (T) ATLANTIC †	80
81	83	90	9	**THE RAIN** R.L.OQUENT,J.HAWKINS (R.L.HUGGAR,W.J.HAWKINS)	SYGNATURE COLUMBIA ALBUM CUT †	80
(82)	NEW ▶		1	**GUILTY UNTIL PROVEN INNOCENT** ROCKWILDER (S.CARTER,D.STINSON,R.KELLY)	JAY-Z FEATURING R. KELLY ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG	82
83	89	77	6	**LET'S GET HIGH** (A.YOUNG,M.MATHERS,B.BAILEY,R.WEAVER,R.BROWN)	DR. DRE FEATURING HITTMAN, KURUPT & MS. ROQ AFTERMATH ALBUM CUT/INTERSCOPE	77
84	84	78	16	**ANTE UP (ROBBING HOODZ THEORY)** ★ DR PERIDOT (J.GRINNAGE,E.MURRY,D.PITTMAN)	M.O.P. (T) LOUD 1949* †	74
85	74	56	7	**SOULJAS** ★ C.STEPHENS,KE-NOE,M.DIESEL (MASTER P)	MASTER P (C) (D) (T) NO LIMIT 38747/PRIORITY †	35
86	81	72	14	**HE DID THAT** ★ XL (SILKK THE SHOCKER,MASTER P,MAC)	SILKK THE SHOCKER FEATURING MASTER P AND MAC (C) (D) (T) NO LIMIT 38736/PRIORITY †	50
87	87	—	7	**BIG DOE** ★ T.GAMIN,MOEZART (E.JACKSON,M.HOUSTON)	SUICIDE (C) (D) FUTURESCOPE 3331 †	87
88	93	89	20	**WHAT'CHU LIKE** ★ J.DUPRI,B.M.COX (DA BRAT,J.DUPRI,J.EVERS,J.KORDULETSCH)	DA BRAT FEATURING TYRESE (T) SO SO DEF/BMG THAT'S WHAT I'M LOOKIN'/SPACECOMBS †	9
89	86	71	11	**GOTTA TELL YOU** ★ BAG,ARNTHOR (R.BAGGE,A.BIRGISSON,S.MUMBA)	SAMANTHA MUMBA (C) (D) WILD CARD 49740B/INTERSCOPE †	49
90	79	81	6	**SPANISH GUITAR** ★ D.FOSTER (J.WARREN)	TONI BRAXTON (DV) (T) LAFACE 24499* ARISTA †	75
(91)	NEW ▶		1	**PEACE OF MIND** ★ TDXIC (B.LEE,D.LEE,C.MITCHELL,F.TAYLOR)	DARKSIDE BALLAZ FEATURING TWISTA (D) LEGIT BALLIN' 25014 †	91
92	76	73	19	**BEST OF ME PART 2** POKE & TONE (S.J.BARNES,J.C.OLIVER,L.GATES,S.CARTER,M.DAVIS,M.WILLIAMS,M.HALL)	MYA & JAY-Z UNIVERSITY/INTERSCOPE ALBUM CUT/IDJMG †	55
(93)	NEW ▶		1	**GET OFF THE CORNER** ☆ M.FRESH (D.CARTER,B.THOMAS)	LIL' WAYNE (T) CASH MONEY 860911*/UNIVERSAL †	93
(94)	RE-ENTRY		2	**W.O.E. IS ME (WORLD OF ENTERTAINMENT)** ★ DJ MJ MARK [illegible] (P.POOLE,A.STEWART,C.HENDERSON,L.MAPP,DION,M.MCGARR,T.GLAUSER,KOA)	JURASSIC 5 (T) INTERSCOPE RAWKUS	94
95	96	98	11	**MOST GIRLS** ★ BABYFACE (BABYFACE,D.THOMAS)	PINK (DV) (T) DC LAFACE 24490*/ARISTA †	67
96	92	99	4	**STILL TELLING LIES** ★ THE NEPTUNES (F.DELGADO,P.WILLIAMS,C.HUGO)	CUBAN LINK FEATURING TONY SUNSHINE (T) TERROR SQUAD 85007*/ATLANTIC †	92
97	75	87	10	**IT'S OK** ★ EARTHTONE III [illegible] (A.BENJAMIN,A.PATTON,D.SHEATS,B.LOVING,W.J.JONES,K.[illegible])	SLIMM CALHOUN FEATURING ANDRE 3000 (C) (D) [illegible] †	35
(98)	NEW ▶		1	**WHY YOU TRYIN' TO PLAY ME** ★ G.THOMAS,R.WIGGINS (G.THOMAS,M.MILLER,R.WIGGINS,V.HENDERSON)	AARON HALL FEATURING CHRISTOPHER WALLACE (T) XTRA LARGE 165*/AVB	98
99	97	98	7	**DREAM WITH NO LOVE** G.LEVERT (G.LEVERT,A.GIBSON)	GERALD LEVERT MOTOWN SOUNDTRACK CUT	84
100	95	—	9	**MY MIND RIGHT** DJ TWINZ (M.COOK,R.GRANT)	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG †	85

○ Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gains/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ‡ Videoclip availability. ★ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ☆ Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD Single available. (DV) DVD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C) (X), (T). (DV) or (M) respectively, based on availability. © 2000, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B/Hip-Hop Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			◄ NO. 1 ►
1	1	9	**MS. JACKSON** OUTKAST (LAFACE/ARISTA) 3 wks at No. 1
2	3	15	**I WISH** R. KELLY (JIVE)
3	2	11	**I JUST WANNA LOVE U (GIVE IT 2 ME)** JAY-Z FEAT. R. KELLY (ROC-A-FELLA/DEF JAM/IDJMG)
4	4	16	**MY FIRST LOVE** AVANT FEAT. KETARA WYATT (MAGIC JOHNSON/MCA)
5	6	16	**JUST FRIENDS (SUNNY)** MUSIQ (DEF JAM/DEF SOUL/IDJMG)
6	5	15	**INOEPENDENT WOMEN PART I** DESTINY'S CHILD (COLUMBIA)
7	10	15	**EMOTIONAL** CARL THOMAS (BAD BOY/ARISTA)
8	7	17	**911** WYCLEF JEAN FEAT. MARY J. BLIGE (COLUMBIA)
9	19	8	**DANGER (BEEN SO LONG)** MYSTIKAL FEATURING NIVEA (JIVE)
10	8	15	**E.I.** NELLY (FO' REEL/UNIVERSAL)
11	9	21	**BETWEEN ME ANO YOU** JA RULE FEAT. CHRISTINA MILIAN (MURDER INC./DEF JAM/IDJMG)
12	21	6	**BOW WOW (THAT'S MY NAME)** LIL' BOW WOW (SO SO DEF/COLUMBIA)
13	17	11	**ONE WOMAN MAN** DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
14	12	25	**WHAT'S YOUR FANTASY** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
15	14	19	**YOU SHOULD'VE TOLD ME** KELLY PRICE (DEF SOUL/IDJMG)
16	13	34	**OPEN MY HEART** YOLANDA ADAMS (ELEKTRA/EEG)
17	23	8	**PROMISE** JAGGED EDGE (SO SO DEF/COLUMBIA)
18	22	7	**PROJECT CNICK** CASH MONEY MILLIONAIRES (CASH MONEY/UNIVERSAL)
19	20	6	**IT'S OVER NOW** 112 (BAD BOY/ARISTA)
20	15	19	**LIAR** PROFYLE (MOTOWN)
21	11	22	**SHAKE YA ASS** MYSTIKAL (JIVE)
22	30	4	**IS THAT YOUR CHICK** MOMS BLEEK FEAT. JA'S & MISS ELLIOTT (ROC-A-FELLA/DEF JAM/IDJMG)
23	18	21	**GIRLS OEM SUGAR** BEENIE MAN FEAT. MYA (ROCKING VIBES/PENALTY)
24	37	8	**IT WASN'T ME** SHAGGY FEAT. RICARDO "RIKROK" DUCENT (MCA)
25	16	22	**BAG LADY** ERYKAH BADU (MOTOWN)
26	28	5	**STRANGER IN MY HOUSE** TAMIA (ELEKTRA/EEG)
27	27	13	**NO MORE (BABY I'MA DO RIGHT)** 3LW (NINE LIVES/EPIC)
28	24	31	**JUST BE A MAN ABOUT IT** TONI BRAXTON (LAFACE/ARISTA)
29	25	36	**INCOMPLETE** SISQO (DRAGON/DEF SOUL/IDJMG)
30	26	38	**LET'S GET MARRIED** JAGGED EDGE (SO SO DEF/COLUMBIA)
31	46	5	**X** XZIBIT (LOUD)
32	29	3	**STUTTER** JOE (JIVE)
33	45	5	**PUT IT ON ME** JA RULE FEAT. LIL' MO AND VITA (MURDER INC./DEF JAM/IDJMG)
34	36	34	**NO MORE** RUFF ENDZ (EPIC)
35	34	12	**I'LL TRADE (A MILLION BUCKS)** KEITH SWEAT FEAT. LIL' MO (ELEKTRA/EEG)
36	38	33	**WIFEY** NEXT (ARISTA)
37	47	8	**ALL GOOD?** DE'LA SOUL FEAT. CHAKA KHAN (TOMMY BOY)
38	41	8	**MAMACITA** PUBLIC ANNOUNCEMENT (RCA)
39	35	13	**STRAIGHT UP** CHANTE MOORE (SILAS/MCA)
40	49	5	**OION'T CHA KNOW** ERYKAH BADU (MOTOWN)
41	50	5	**MI AMOR** ANGIE MARTINEZ WITH JAY Z (EASTWEST/EEG)
42	63	3	**ON NO** MOS DEF & PHAROAHE MONCH (RAWKUS)
43	43	12	**BY YOUR SIOE** SADE (EPIC)
44	56	2	**CHA-CHA SLIDE** MR. C THE SLIDE MAN (M.O.B./UNIVERSAL)
45	33	12	**DO YOU** FUNKMASTER FLEX FEAT. OMIK (LOUD)
46	48	12	**NOW MANY LICKS?** LIL' KIM FEAT. SISQO (QUEEN BEE/UNDEAS/ATLANTIC)
47	32	19	**GETTIN' IN THE WAY** JILL SCOTT (HIDDEN BEACH/EPIC)
48	62	2	**A LONG WALK** JILL SCOTT (HIDDEN BEACH/EPIC)
49	39	18	**DOWN FOR MY N'S** C-MURDER (THE NO LIMIT/PRIORITY)
50	81	3	**FREE** MYA (UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BROS.)
51	42	4	**SNOOP DOGG** SNOOP DOGG (NO LIMIT/PRIORITY)
52	55	5	**REASON FOR BREATHING** BABYFACE (EPIC)
53	89	2	**BOUT DAT** MASTER P FEAT. SILKK THE SHOCKER (NO LIMIT/PRIORITY)
54	—	1	**AFTER PARTY** KOFFEE BROWN (DIVINE MILL/ARISTA)
55	52	10	**THANK YOU IN ADVANCE** BOYZ II MEN (UNIVERSAL)
56	67	9	**CRAZY** K-CI & JOJO (MCA)
57	54	5	**COULD IT BE** JANEIM (DIVINE MILL/WARNER BROS.)
58	53	12	**POP YA COLLAR** USHER (LAFACE/ARISTA)
59	51	12	**STAN** EMINEM FEAT. DIDO (WEB/AFTERMATH/INTERSCOPE)
60	86	14	**THIS LUV** DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
61	71	17	**NAH, NAH...** E-40 FEAT. NATE DOGG (SICK WID' IT/JIVE)
62	64	24	**CASE OF THE EX (WHATCHA GONNA DO)** MYA (UNIVERSITY/INTERSCOPE)
63	58	20	**#1 STUNNA** BIG TYMERS (CASH MONEY/UNIVERSAL)
64	78	2	**THAT'S GANGSTA** SHYNE (BAD BOY/ARISTA)
65	57	12	**WITHOUT YOU** CHARLIE WILSON (MAJOR HITS/JAKE/INTERSCOPE)
66	73	2	**SO FRESN, SO CLEAN** OUTKAST (LAFACE/ARISTA)
67	68	3	**I KNOW** SUNDAY (BETTER PLACE/CAPITOL)
68	—	1	**GET CRUNKEO UP** TOMMY BOY (TOMMY BOY/PLAYA'S BALL/ZOMBA)
69	72	3	**PIMP NARO** 8BALL & MJG (CORY/INTERSCOPE)
70	—	1	**GUILTY UNTIL PROVEN INNOCENT** JAY-Z FEAT. R. KELLY (ROC-A-FELLA/DEF JAM/IDJMG)
71	74	6	**THE RAIN** SYGNATURE (EPIC/COLUMBIA)
72	—	5	**LET'S GET NIGH** DR. DRE FEAT. HITMAN SUE, KURUPT & NOK (AFTERMATH/INTERSCOPE)
73	—	1	**GRAVEL PIT** WU-TANG CLAN (WU-TANG/LOUD/COLUMBIA)
74	—	1	**CANDLES** PRU (CAPITOL)
75	—	8	**ANTE UP (ROBBING HOODZ THEORY)** M.O.P. (LOUD)

◯ Records with the greatest airplay gains. © 2000 Billboard/BPI Communications.

HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	—	1	**WHAT MEANS THE WORLO TO YOU** CAM'RON (EPIC)
2	1	2	**SUMMER RAIN** CARL THOMAS (GHET-O-VISION/BAD BOY/ARISTA)
3	—	1	**BAO BOYZ** SHYNE FEAT. BARRINGTON LEVY (BAD BOY/ARISTA)
4	—	1	**THE LIGHT** COMMON (MCA)
5	4	5	**WHERE I WANNA BE** DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
8	5	13	**I WISN** CARL THOMAS (BAD BOY/ARISTA)
7	6	18	**OANCE TONIGN T** LUCY PEARL (OVERBROOK/POOKIE/BEYOND)
8	11	18	**I WANNA KNOW** JOE (JIVE)
8	7	2	**NEY PAPI** JAY-Z (DEF JAM/DEF SOUL/IDJMG)
10	2	15	**TRY AGAIN** AALIYAH (BLACKGROUND/VIRGIN)
11	8	11	**WHATEVER** IDEAL FEAT. LIL' MO (VIRGIN)
12	9	21	**U KNOW WHAT'S UP** DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
13	10	12	**THE NEXT EPISODE** DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)
14	12	5	**WHAT YOU WANT** OMX FEAT. SISQO (RUFF RYDERS/DEF JAM/IDJMG)
15	16	22	**THONG SONG** SISQO (DRAGON/DEF SOUL/IDJMG)
16	13	3	**TREAT NER LIKE A LAOY** JOE (JIVE)
17	17	7	**(HOT S**T) COUNTRY GRAMMAR** NELLY (FO' REEL/UNIVERSAL)
18	3	2	**BOUNCE WITH ME** LIL BOW WOW FEAT. XSCAPE (SO SO DEF/COLUMBIA)
18	—	1	**WHERE I WANNA BE** DAMIZZA PRESENTS SPACE SWEAT FEAT. NATE DOGG (BABY BOY/LONDON GRP.)
20	14	9	**SEPARATED** AVANT (MAGIC JOHNSON/MCA)
21	20	15	**MARIA MARIA** SANTANA FEAT. THE PRODUCT G&B (ARISTA)
22	19	16	**NE WASN'T MAN ENOUGN** TONI BRAXTON (LAFACE/ARISTA)
23	15	5	**JUMPIN', JUMPIN'** DESTINY'S CHILD (COLUMBIA)
24	18	15	**SHACKLES (PRAISE YOU)** MARY MARY (C2/COLUMBIA)
25	24	2	**THIS WOMAN'S WORK** MAXWELL (COLUMBIA)

Recurrents are titles which have appeared on the Hot R&B/Hip-Hop Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

74 **#1 STUNNA** (Money Mack, BMI)
8 **911** (Sony/ATV Tunes, ASCAP/Nuss Zwingh, ASCAP/EMI Blackwood, BMI/Te-Basic, BMI) HL
61 **AFTER PARTY** (Al's Street, ASCAP/WB, ASCAP/Teron Beal, BMI/BMG Songs, ASCAP/Derken Brother, ASCAP/Farth Force, BMI/Zomba, ASCAP/New Nation, ASCAP/Magic Man, PRS)
42 **ALL GOOD?** (T-Girl, BMI/Daisy Age, BMI/Chaka Khan, ASCAP/Rugged [Joint], ASCAP)
84 **ANTE UP (ROBBING-HOODZ THEORY)** (Blind Man's Bluff, ASCAP)
36 **BABY IF YOU'RE READY** (Nay D, ASCAP/Sokol, ASCAP/Black Blessed Girl, ASCAP/High Priest, ASCAP/Famous, ASCAP/Show Me How Daddy Ball, ASCAP/Black Fountain, ASCAP) HL
15 **BAG LADY** (Erykah Badu, BMI/WB, ASCAP/Ain't Nuthin' Goin On But Funking, ASCAP/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP/Sony/ATV Tunes, ASCAP/Phat Cat, ASCAP/Antraphil, BMI/Sharon Hill, BMI/Nate Dogg, BMI/Divine Pimp, ASCAP/BMG Songs, ASCAP) HL/WBM
92 **BEST OF ME PART 2** (EMDP, BMI/Sony/ATV Songs, BMI/ENOT BMI/Sony/ATV Tree, BMI/Shelltes House, SESAC/Lil Lu Lu, BMI/EMI Blackwood, BMI) HL
12 **BETWEEN ME AND YOU** (Slavery, BMI/White Rhino, ASCAP/Lil Rob, BMI/DJ Irv, BMI/Ensign, BMI)
87 **BIG DOE** (Microhard, ASCAP)
62 **BOUT DAT** (Big P, BMI)
13 **BOW WOW (THAT'S MY NAME)** (EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI/My Own Chit, BMI) HL
52 **BY YOUR SIDE** (Angel, ASCAP/Sony/ATV Tunes, ASCAP) HL
80 **CANDLES** (Urp, ASCAP/WB, ASCAP/Kharaboy, ASCAP/B Black, ASCAP/Iobete, ASCAP)
33 **CASE OF THE EX (WHATCHA GONRA DO)** (Famous, ASCAP/Mo Better Grooves, ASCAP/Mico South, ASCAP/Tabulous, ASCAP/Hale Yeah, SESAC) HL
54 **CHA-CHA SLIDE** (M.O.B., ASCAP)
18 **COULD IT BE** (E-Ballad, ASCAP/WB, ASCAP/Hood Classics, ASCAP/I Want My Daddy's Records, ASCAP/Tabula, ASCAP/May Baby, BMI/EMI Longitude, BMI/Universal-PolyGram International Tunes, SESAC/Jahqae Joints, SESAC) HL/WBM
67 **CRAZY** (WB, ASCAP/2000 Watts, ASCAP/Lina Browder, ASCAP/Designee, BMI/EMI April, ASCAP/Cord Kayla, ASCAP/LBN, ASCAP) HL/WBM
70 **CROSS THE BORDER** (EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Fabma & Baron Outlet, ASCAP/Main Money, ASCAP) HL
47 **DANCE WITH ME** (Frank, ASCAP/Lakshmi Puja, ASCAP/J & J Ross, ASCAP) HL/WBM
10 **DANGER (BEEN SO LBNG)** (The Brands, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL
40 **DIDN'T CHA KNOW** (Dwane Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG Songs, ASCAP)
90 **DOWN FOR N'S** (EMI Blackwood, BMI/My Own Chit, BMI) HL
49 **DO YOU** (Boomer X, ASCAP/Dead Game, ASCAP/DJ Irv, BMI/Famous, ASCAP/Gang, BMI/Second Decade, BMI/Warner-Tamarlane, BMI) HL/WBM
80 **DREAM WITH NO LOVE** (Dvnded, BMI/Songs Of Universal BMI/Gibstein, BMI/Cleveland's Own, BMI)
11 **E.I.** (Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beatz, ASCAP/Universal, ASCAP) HL/WBM
8 **EMOTIONAL** (Thom, ASCAP/Yellow Men, BMI/Butter Jnts, BMI/Magnetic, BMI/EMI Blackwood, BMI) HL
56 **FREE** (EMI April, ASCAP/Flyte Tyme, ASCAP/Urban Warfare, ASCAP/WB, ASCAP/EMI Songs, BMI/Who Knows Music, BMI/Ella & Gene's Son's, ASCAP)
78 **GET CRUNKED UP** (Lyrics And Beats, BMI)
93 **GET OFF TRE CORNER** (Money Mack, BMI)
55 **GETTIN' IN THE WAY** (Blues Baby, ASCAP/JATCAT, ASCAP/Double Oh Eight, ASCAP/Touched By Jazz, ASCAP/EMI April, ASCAP) HL
21 **GIRLS DEM SUGAR** (EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL
89 **GOTTA TELL YOU** (Air Chrysalis Scandinavia, ASCAP/Murlyn, ASCAP/Universal, ASCAP/WB, ASCAP/Warner Chappell PRS/EMI April, ASCAP) HL/WBM
71 **GRAVEL PIT** (Wu-Tang, BMI/Careers-BMG, BMI/Paulssa Moorman, BMI)
82 **GDILTY UNTIL PROVEN INNOCENT** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI/Zomba, BMI/R Kelly, BMI)
86 **HE DID THAT** (Big P, BMI)
38 **HE LOVES B NOT** (Stephen A. Kipner, ASCAP/EMI April, ASCAP/Musio, ASCAP/Gnfl Gnfl, ASCAP/Warner Tamerlane, BMI/Appletree, PRS) HL/WBM
50 **HOW MANY LICKS?** (Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI/Yellow Man, BMI/Butter Jnts, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL/WBM
3 **I JUST WANNA LOVE U (GIVE IT 2 ME)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Donz Benefette, BMI/Mind Tigo, BMI/Strand, BMI/Zomba, BMI/Mike City, BMI) HL/WBM
32 **I KNOW** (EMI Blackwood, BMI/Uncla Bobby, BMI/2 No-Tasha BMI/T-N-a-Tunes, BMI/EMI April, ASCAP/Nyrraxe, ASCAP)
43 **I'LL TRADE (A MILLION BUCKS)** (Mo Loving, ASCAP/Salter Sounds, ASCAP)
28 **INCOMPLETE** (Montell Jordan, ASCAP/Famous, ASCAP/Hudson - Jordan, ASCAP/Almo, ASCAP/Wixen, ASCAP) HL/WBM
1 **INDEPENDENT WOMEN PART I** (ENDT, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMI/Con Tiffani, BMI/Beyonce, ASCAP) HL
18 **IS THAT YOUR CHICK** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) HL/WBM
97 **IT'S OK** (Gnat Booty, ASCAP/Chrysalis, ASCAP/Dungeon Ratz, ASCAP/CurbStone-LAILO, ASCAP/Sir William, ASCAP/Big M ASCAP/Ms. Pat, ASCAP)
20 **IT'S OVER NOW** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Liquid Liquid, BMI/Sugarhill, BMI/Twenty Nine Black, BMI) HL
26 **IT WASN'T ME** (Livingetting, ASCAP)
4 **I WISH** (Zomba, BMI/R Kelly, BMI) WBM
34 **JUST BE A MAN ABOUT IT** (Braxtons, BMI/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Black Baby, SESAC/Noontime, SESAC) WBM
9 **JUST FRIENDS (SUNNY)** (Warner-Tamerlane, BMI/Portable, BMI/Notable, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Nyrrax Like, ASCAP/Double Oh Eight, ASCAP) HL/WBM
63 **LET'S GET HIGH** (WB, ASCAP/Ain't Nuthin' Goin On But Funking, ASCAP/Famous, ASCAP/Eight Mile Style, BMI/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP/Rockin It, BMI/Antraphil, BMI/Sharon Hill, BMI/Hard Workin Black Folks, ASCAP) HL/WBM
37 **LET'S GET MARRIED** (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC) HL
17 **LIAR** (E. Dixon, BMI/Zomba, BMI/Artdistrict, BMI) WBM
56 **A LONG WALK** (Blues Baby, ASCAP/JATCAT, ASCAP/Dirty Dre, ASCAP)
7 **MAMACITA** (Nikatas, ASCAP/DreamWorks Songs, ASCAP/Travon, ASCAP/Universal, ASCAP)
51 **MI AMOR** (Media Noche, ASCAP/EMI April, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI) HL/WBM
85 **MOST GIRLS** (EGAF, BMI/Sony/ATV Songs, BMI/Dennis Songs, ASCAP/T. Tee, ASCAP/EMI April, ASCAP) HL
2 **MS. JACKSON** (Grant Boody, ASCAP/Chrysalis, ASCAP/Dungeon Ratz, ASCAP) WBM
5 **MY FIRST LOVE** (EMI Virgin, ASCAP/Reino Moore, ASCAP/Angel Notes, ASCAP) HL
100 **MY MIND RIGHT** (Val's Child, ASCAP/DJ Twinz, ASCAP/WB, ASCAP)
75 **NAH, NAH...** (Zomba, BMI/E-Forty, BMI/Show You How Daddy Ball, ASCAP/Black Fountain, ASCAP/Nate Dogg, BMI/Embassy, HMI)
41 **NO MORE** (Eddie F, ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahqae Joints, SESAC/Cliff Lighty, ASCAP) WBM
26 **NO MORE (BABY I'MA DO RIGHT)** (Gimme Some Hot Sauce, ASCAP/Tones On The Verge Of Insanity, ASCAP/Famous, ASCAP/Zomba, BMI/Faith Force, BMI/Killer Cam, BMI/Univrera, BMI/Warner-Tamerlane, BMI) HL/WBM
31 **ON NO** (EMI Blackwood, BMI/Medina Sound, BMI/Trescadecaphobia, BMI/Nate Dogg, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI) HL/WBM
14 **ONE WOMAN MAN** (Mike City, BMI)
69 **S#!* ON YOU** (Light Mix Style, BMI/Famous, ASCAP/Ensign, BMI/NuerMusic, BMI/Idmbc Biz, BMI/EMI Blackwood, BMI/Rumyon Ave, BMI/McVey, BMI/Dirty Works, BMI)
23 **OPEN MY HEART** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Jr Branda, ASCAP/Jamyo BMI) HL
81 **PEACE BF MIRB** (Deski Boys, ASCAP/Shicky Green, ASCAP/China White, ASCAP)
79 **PIMP NARD** (Hold My Own, ASCAP/All My Publishing, BMI/Bubba Gee, BMI)
65 **POP YA COLLAR** (U R IV, ASCAP/EMI April, ASCAP/Shek'em Down, BMI/Nitca South, ASCAP/Kandacy, ASCAP/Air Control, ASCAP) HL
21 **PROJECT CHICK** (Money Mack, BMI)
24 **PBOMISE** (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Boert, ASCAP/Babyboy's Little, SESAC/Noontima Tunes, BMI/Kazzo, ASCAP)
45 **PUT IT ON ME** (Slavery, ASCAP/White Rhino, ASCAP/Tru Shizm, ASCAP/DJ Irv, BMI)
81 **THE RAIN** (Uh, Oh, ASCAP/EMI April, ASCAP/Jamie Hawkins, BMI/Sony/ATV Songs, BMI) HL
58 **REASON FOR BREATHING** (Zomba, ASCAP/563, ASCAP/Q-Zik, ASCAP/Music Pieces, ASCAP/Cohen & Cohen, ASCAP/WB ASCAP/Tallest Tree, ASCAP/Plaything, ASCAP) WBM
77 **R.N.S.** (Not Listed)
25 **SHAKE YA ASS** (Zomba, ASCAP/Bout It, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL/WBM
57 **SNOOP DOGG** (Virginia Beach, ASCAP/WB, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI) HL/WBM
78 **SO FRESN, SO CLEAN** (Organized Noize, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) HL
65 **SOULJAS** (Big P, BMI)
35 **SOUL SISTA** (Jazzman, BMI)
86 **SPANISH GUITAR** (Realsongs, ASCAP) WBM
84 **STAN** (Eight Mile Style, BMI/Ensign, BMI/WB, ASCAP/Warner Chappell, PRS/EMI Blackwood, BMI) HL/WBM
96 **STILL TELLING LIES** (Manielto, ASCAP/Joe Cartagena ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL
48 **STRAIGHT BP** (Babyboy's Little, SESAC/Noontime South SESAC/EMI April, ASCAP/So Se Def, ASCAP/Me Loving, ASCAP) HL
30 **STRANGER IN MY HOUSE** (Almo, ASCAP/Hudson - Jordan, ASCAP/Shae Shae, ASCAP)
39 **STUTTER** (Zomba, ASCAP/Platinum Firm, ASCAP/Zomba, BMI)
86 **THANK YOU TR ADVANCE** (Hudson - Jordan, ASCAP/Almo, ASCAP)
73 **THAT OTHER WOMAN** (Zomba, ASCAP/563, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
80 **THAT'S GANGSTA** (Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Yellow Men, BMI/Butter Jnts, BMI/Chappell & Co., ASCAP/Sylco, ASCAP) HL
72 **THIS LUV** (Check Man, ASCAP/WB ASCAP/Ness, Netty & Capone, ASCAP/So Goode, ASCAP)
88 **WHAT'CHU LIKE** (Thunder Tantrums, ASCAP/EMI April, ASCAP/Air Control, ASCAP/So So Def, ASCAP/Warner-Tamerlane, BMI/Edition Lollipop, GEMA) HL/WBM
18 **WHAT'S YOUR FANTASY** (Ludacris, ASCAP/Ora Santiago, ASCAP/EMI April, ASCAP) HL
96 **WHY YOU TRYIN' TO PLAY ME** (Xtra Xtra Large, ASCAP)
44 **WIFEY** (Divine Mill, ASCAP/WB, ASCAP/Fengaz Goat, ASCAP/Uh Oh, ASCAP/Ensign, BMI/EMI April, ASCAP) HL/WBM
63 **WIN** (Universal-PolyGram International, ASCAP/Cancelled Lunch, ASCAP)
53 **WITHOUT YOU** (EMI April, ASCAP/Male Yeah, SESAC/Songs Of Peer, ASCAP/Breezeville, ASCAP/Mico South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Air Control, ASCAP/Silfwak, ASCAP/D) ASCAP) HL
94 **W.O.E. IS ME (WORLD OF ENTERTAINMENT)** (DJ Nu-Mark, BMI/Irshallah, ASCAP/Macaro & Me, ASCAP/Mangchaan, ASCAP/Najia, ASCAP/Upper Cut, ASCAP/Group Pro, BMI)
40 **X** (Hennessey For Everyone, BMI/YOCO BMI/Alexra, BMI/WB, ASCAP/Ain't Nuthin' Goin On But Funking, ASCAP/Hard Workin Black Folks, ASCAP) WBM
21 **YOU SHOULDYE TOLD ME** (Llenll, ASCAP/Universal, BMI/Songs Of Universal, BMI/Dushon's, BMI) WBM

Hot R&B/Hip-Hop Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			◄ NO. 1 ►
1	27	10	**INDEPENDENT WOMEN PART I** DESTINY'S CHILD (COLUMBIA) 1 wk at No. 1
2	39	2	**MAMACITA** PUBLIC ANNOUNCEMENT (RCA)
3	5	3	**COULD IT BE** JANEIM (DIVINE MILL/WARNER BROS.)
4	7	4	**HE LOVES U NOT** DREAM (BAD BOY/ARISTA)
5	10	5	**SOUL SISTA** BILAL (MUSIC/INTERSCOPE)
6	4	22	**OANCE WITH ME** DEBELAH MORGAN (THE DAS LABEL/ATLANTIC)
7	2	8	**BABY IF YOU'RE READY** SNOOP DOGG PRESENTS DOGGY'S ANGELS FEAT. LATOYA (DOGGY STYLE/VP)
8	1	4	**CASE OF THE EX (WHATCHA GONNA DO)** MYA (UNIVERSITY/INTERSCOPE)
9	6	3	**I KNOW** SUNDAY (BETTER PLACE/CAPITOL)
10	3	18	**BAG LADY** ERYKAH BADU (MOTOWN)
11	64	2	**OH NO** MOS DEF & PHAROAHE MONCH FEAT. NATE DOGG (RAWKUS)
12	—	1	**WIN** BRIAN MCKNIGHT (MOTOWN)
13	22	3	**S#!* ON YOU** D-12 (SHADY/RAWKUS/INTERSCOPE)
14	8	4	**R.N.S.** FREDDIE FOXXX BUMPY KNUCKLES (KJAG/LANDSPEED)
15	12	21	**INCOMPLETE** SISQO (DRAGON/DEF SOUL/IDJMG)
16	11	7	**SOULJAS** MASTER P (NO LIMIT/PRIORITY)
17	9	9	**CROSS THE BORDER** PHILLY'S MOST WANTED (ATLANTIC)
18	33	2	**IS THAT YOUR CNICK** MOMS BLEEK FEAT. JA'S & MISSY ELLIOTT (ROC-A-FELLA/DEF JAM/IDJMG)
19	17	18	**BIG DOE** SUICIDE (FUTURESCOPE)
20	18	14	**NE OIO THAT** SILKK THE SHOCKER (NO LIMIT/PRIORITY)
21	15	18	**GOTTA TELL YOU** SAMANTHA MUMBA (WILD CARD/INTERSCOPE)
22	—	1	**PEACE OF MINO** DARKSIDE BALLAZ FEAT. TWISTA (LEGIT BALLIN')
23	16	15	**LIAR** PROFYLE (MOTOWN)
24	21	4	**W.O.E. IS ME (WORLD OF ENTERTAINMENT)** JURASSIC 5 (INTERSCOPE/RAWKUS)
25	13	13	**WITHOUT YOU** CHARLIE WILSON (MAJOR HITS/JAKE/INTERSCOPE)
26	25	12	**MOST GIRLS** PINK (LAFACE/ARISTA)
27	14	18	**IT'S OK** SLIMM CHANCE FEAT. ANDRE 3000 (AQUEMINI/EASTWEST/EEG)
28	26	4	**THAT SMUT** SMUT PEDDLERS (EASTERN CONFERENCE/RAWKUS)
29	23	7	**THAT OTHER WOMAN** CHANGING FACES (ATLANTIC)
30	37	19	**DOESN'T REALLY MATTER** JANET (DEF JAM/DEF SOUL/IDJMG)
31	34	7	**I JUST WANNA LOVE U (GIVE IT 2 ME)** JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
32	20	2	**NO! NO! NO!** SUNNI BLACK FEAT. MOTHER SUPERIA (KING PIN STATION)
33	19	4	**TEARS OF A CLOWN** BRANDY MOSS-SCOTT FEAT. COOLIO (HEAVEN/TGROUND LEVEL)
34	32	19	**BOUNCE WITH ME** LIL BOW WOW FEAT. XSCAPE (SO SO DEF/COLUMBIA)
35	30	15	**CAN'T GO FOR THAT** TAMIA (ELEKTRA/EEG)
36	31	21	**DON'T THINK I'M NOT** KANDI (LAFACE/ARISTA)
37	24	15	**IS IT REALLY LIKE THAT?** ABSOLUTE (NOON/IMEVATLANTIC)
38	36	17	**COME RIOE WITH ME** JAHARI (DEF JESS/ARTEMIS/EAST/YEA

Billboard® TOP R&B/HIP-HOP ALBUMS™

DECEMBER 23, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) / TITLE	PEAK POSITION
				◄ No. 1/Hot Shot Debut ►	
(1)	NEW ▶		1	**MEMPHIS BLEEK** ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98) {week # No. 1} — THE UNDERSTANDING	1
2	1	2	5	**R. KELLY** ▲ JIVE 41705* (12.98/18.98) — TP-2.COM	1
(3)	NEW ▶		1	**K-CI & JOJO** MCA 112398 (12.98/18.98) — X	3
4	4	6	7	**OUTKAST** ▲² LAFACE 26072*/ARISTA (12.98/18.98) — STANKONIA	2
(5)	NEW ▶		1	**FUNKMASTER FLEX** LOUD 1961* (12.98.18.98) — FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5
6	3	4	4	**SADE** EPIC 85185 (12.98 EQ/18.98) — LOVERS ROCK	2
7	5	3	3	**ERYKAH BADU** MOTOWN 153259*/UNIVERSAL (12.98/18.98) — MAMA'S GUN	3
8	6	7	7	**JAY-Z** ▲² ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98) — THE DYNASTY ROC LA FAMILIA (2000 —)	1
9	2	—	2	**MASTER P** NO LIMIT 26008*/PRIORITY (11.98/17.98) — GHETTO POSTAGE	2
				◄ Greatest Gainer ►	
(10)	13	18	18	**SHAGGY** ● MCA 112096 (11.98/17.98) — HOTSHOT	10
(11)	11	12	4	**MUSIQ SOULCHILD** DEF SOUL 548289*/IDJMG (11.98/17.98) — AIJUSWANASEING (I JUST WANT TO SING)	7
17	5	—	2	**VARIOUS ARTISTS** RAWKUS 26131*/PRIORITY (10.98/16.98) — LYRICIST LOUNGE VOL. 2	1
13	5	5	5	**WU-TANG CLAN** WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98) — THE W	4
(14)	17	17	17	**LIL BOW WOW** ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98) — BEWARE OF DOG	3
15	17	5	5	**CAPONE -N- NOREAGA** TOMMY BOY 3110* (12.98/18.98) — THE REUNION	1
(16)	19	17	24	**NELLY** ▲⁵ FO' REEL 157743/UNIVERSAL (11.98/17.98) — COUNTRY GRAMMAR	1
17	5	5	5	**B.G.** CASH MONEY 860909/UNIVERSAL (11.98/17.98) — CHECKMATE	1
17	17	17	5	**KEITH SWEAT** ELEKTRA 62515/EEG (12.98/18.98) — DIDN'T SEE ME COMING	1
(19)	17	17	17	**MYSTIKAL** ▲ JIVE 41696* (12.98/18.98) — LET'S GET READY	1
20	15	10	9	**DAVE HOLLISTER** DEF SQUAD/DREAMWORKS 450178/INTERSCOPE (11.98/17.98) — CHICAGO '85... THE MOVIE	10
21	12	9	9	**8BALL & MJG** JCOR 860915/INTERSCOPE (12.98/18.98) — SPACE AGE 4 EVA	9
22	19	15	5	**LUDACRIS** ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (11.98/17.98) — BACK FOR THE FIRST TIME	1
(23)	NEW ▶		5	**3LW** NINE LIVES 63961*/EPIC (11.98 EQ/17.98) — 3LW	23
(24)	23	17	5	**TAMIA** ELEKTRA 62516/EEG (11.98/17.98) — A NU DAY	1
29	17	19	5	**JA RULE** ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98) — RULE 3:36	1
26	26	21	21	**JILL SCOTT** ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS — WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	9
27	27	17	5	**SOUNDTRACK** ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98) — CHARLIE'S ANGELS	1
(28)	17	27	30	**EMINEM** ▲⁴ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) — THE MARSHALL MATHERS LP	1
29	20	17	5	**PRODIGY OF MOBB DEEP** INFAMOUS/VIOLATOR 1073*/LOUD (12.98/17.98) — H-N-I-C	4
30	25	22	31	**AVANT** ● MAGIC JOHNSON 112069/MCA (11.98/17.98) — MY THOUGHTS	6
31	29	31	13	**CASH MONEY MILLIONAIRES** CASH MONEY 153291/UNIVERSAL (11.98/17.98) — BALLER BLOCKIN	2
32	26	24	4	**CHANTE MOORE** SILAS 112377/MCA (12.98/18.98) — EXPOSED	10
(33)	33	50	5	**YOLANDA ADAMS** ELEKTRA 62567/EEG (11.98/17.98) — CHRISTMAS WITH YOLANDA ADAMS	33
34	32	30	64	**YOLANDA ADAMS** ▲ ELEKTRA 62439/EEG (11.98/17.98) HS — MOUNTAIN HIGH...VALLEY LOW	1
35	30	26	35	**CARL THOMAS** ▲ BAD BOY 73025/ARISTA (10.98/17.98) — EMOTIONAL	1
36	17	23	19	**SCARFACE** ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98) — THE LAST OF A DYING BREED	1
37	31	26	26	**WYCLEF JEAN** ● COLUMBIA 62180*/CRG (12.98 EQ/18.98) — THE ECLECTIC: 2 SIDES II A BOOK	9
(38)	37	36	9	**PROFYLE** MOTOWN 159744/UNIVERSAL (11.98/17.98) — NOTHIN' BUT DRAMA	13
				◄ Pacesetter ►	
(39)	49	49	72	**DESTINY'S CHILD** ▲⁴ COLUMBIA 69872*/CRG (11.98 EQ/17.98) — THE WRITING'S ON THE WALL	2
(40)	17	17	5	**VARIOUS ARTISTS** ▲ ARISTA/RCA 41741/JIVE (12.98/18.98) — PLATINUM CHRISTMAS	40
(41)	42	42	5	**SOUNDTRACK** MAVERICK 47850/WARNER BROS. (12.98/18.98) — RUGRATS IN PARIS: THE MOVIE	41
42	38	33	5	**OUTLAWZ** OUTLAW 2000/BAYSIDE (11.98/16.98) — RIDE WIT US OR COLLIDE WIT US	18
(43)	44	63	17	**JAGGED EDGE** ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98) — J.E. HEARTBREAK	1
44	17	34	5	**TALIB KWELI & HI-TEK** RAWKUS 26143*/PRIORITY (10.98/16.98) — REFLECTION ETERNAL	1
45	44	63	33	**TONI BRAXTON** ▲² LAFACE 26069/ARISTA (11.98/18.98) — THE HEAT	1
46	26	46	6	**VARIOUS ARTISTS** BABY REE 31152/LONDON-SIRE (11.98/17.98) — DAMIZZA PRESENTS...WHERE I WANNA BE	28
(47)	17	58	36	**PINK** ▲ LAFACE 26062/ARISTA (11.98/17.98) — CAN'T TAKE ME HOME	33
48	43	38	25	**LIL' KIM** ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98) — THE NOTORIOUS KIM	1
(49)	55	—	4	**PRU** CAPITOL 23120 (6.98/9.98) HS — PRU	49
(50)	62	64	9	**MR. C THE SLIDE MAN** M.D.B. 159807/UNIVERSAL (12.98/18.98) HS — CHA-CHA SLIDE	50
51	36	37	12	**SHYNE** ● BAD BOY 73032*/ARISTA (11.98/17.98) — SHYNE	2
52	38	48	13	**RACHELLE FERRELL** CAPITOL 94980 (11.98/17.98) — INDIVIDUALITY (CAN I BE ME?)	16
53	45	40	24	**KELLY PRICE** DEF SOUL 542472/IDJMG (11.98/17.98) — MIRROR MIRROR	3
54	35	28	3	**TUPAC SHAKUR** AMARU 49081/INTERSCOPE (12.98/18.98) — THE ROSE THAT GREW FROM CONCRETE VOLUME 1	28
(55)	60	52	33	**MYA** ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) — FEAR OF FLYING	7
56	50	44	13	**BOYZ II MEN** ● UNIVERSAL 159281 (12.98/18.98) — NATHAN MICHAEL SHAWN WANYA	3
57	40	32	4	**BONE THUGS-N-HARMONY** RUTHLESS 85172*/EPIC (12.98 EQ/18.98) — THE COLLECTION: VOLUME TWO	15
58	39	35	3	**DOGGYS ANGELS** DOGGY STYLE 21307*/TVT (10.98/17.98) HS — PLEEZBALEEVIT!	35
(59)	59	60	14	**MACK 10** HOO-BANGIN' 50148*/PRIORITY (11.98/17.98) — THE PAPER ROUTE	4
(60)	NEW ▶		1	**SOUNDTRACK** TUMMY BOY/DEF SOUL 548156/IDJMG (12.98/18.98) — SOUL FOOD: THE SERIES — THE BEST R&B OF 2000	60
61	58	53	56	**DR. DRE** ▲⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) — OR. DRE — 2001	1
62	52	39	13	**LL COOL J** DEF JAM 546819*/IDJMG (12.98/18.98) — G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME	1
63	56	54	7	**PATTI LABELLE** MCA 112267 (11.98/17.98) — WHEN A WOMAN LOVES	26
64	53	45	4	**BABYFACE** EPIC 85432 (12.98 EQ/18.98) — A COLLECTION OF HIS GREATEST HITS	28
65	54	59	7	**WILLIE D** RAP-A-LOT 50022/VIRGIN (12.98/16.98) — LOVED BY FEW, HATED BY MANY	25
66	51	41	22	**BEENIE MAN** SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98) — ART AND LIFE	18
67	57	77	14	**NO QUESTION** PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) HS — NO QUESTION	47
(68)	RE-ENTRY		4	**SOUL ASSASSINS** RUFFLIFE 60002* (12.98/17.98) HS — MUGGS PRESENTS THE SOUL ASSASSINS II	65
(69)	79	70	34	**JOE** ▲² JIVE 41703 (11.98/17.98) — MY NAME IS JOE	1
70	63	51	6	**SNOOP DOGG** D3 33349/DEATH ROW (16.98 CD) — DEAD MAN WALKIN	11
(71)	73	65	14	**DONNIE MCCLURKIN** VERITY 43136 (10.98/16.98) HS — LIVE IN LONDON AND MORE...	50
(72)	90	72	4	**WON-G** BEYOND 78152 (11.98/17.98) — ROYAL IMPRESSION	64
(73)	77	61	32	**MARY MARY** ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98) — THANKFUL	22
74	64	74	24	**SOUNDTRACK** OVERBROOK 39001/NEW LINE (12.98/17.98) — LOVE & BASKETBALL	15
75	71	62	15	**BEBE** MOTOWN 159405/UNIVERSAL (11.98/17.98) — LOVE AND FREEDOM	11
78	67	—	3	**NATALIE WILSON & THE S.O.P. CHORALE** GOSPO CENTRIC 4906/SHANTERSCOPE (11.98/17.98) HS — [GIRL DIRECTOR]	67
77	68	56	15	**C-MURDER** TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98) — TRAPPED IN CRIME	1
(78)	78	55	10	**GURU** VIRGIN 50188* (12.98/17.98) — JAZZMATAZZ STREETSOUL	8
79	69	57	9	**E-40** SICK WID' IT 41742/JIVE (11.98/17.98) — LOYALTY AND BETRAYAL	4
80	81	81	52	**DMX** ▲⁴ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98) — AND THEN THERE WAS X	1
(81)	89	82	72	**MACY GRAY** ▲² EPIC 69490* (11.98 EQ/17.98) HS — ON HOW LIFE IS	9
82	76	71	7	**THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE** VERITY 43139 (12.98/18.98) HS — NOT GUILTY... THE EXPERIENCE	41
83	80	79	4	**CHARLIE WILSON** MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) — BRIDGING THE GAP	70
84	74	90	11	**PHIFE DAWG** GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS — VENTILATION : DA LP	31
85	86	68	15	**DJ CLUE** ● ROC-A-FELLA/DEF JAM 546641*/IDJMG (11.98/17.98) — DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM)	1
86	65	78	12	**SOUNDTRACK** RUFFNATION 47859/WARNER BROS. (12.98/18.98) — BAIT	49
87	75	69	9	**M.O.P.** LOUD 1778* (12.98/17.98) — WARRIORZ	5
88	87	30	17	**DONELL JONES** ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98) — WHERE I WANNA BE	8
88	33	88	17	**NEXT** ● ARISTA 14643* (10.98/17.98) — WELCOME II NEXTASY	4
90	58	67	6	**TRIPLE 6 MAFIA** SMOKED OUT 4021/STREET LEGAL (11.98/16.98) — KINGS OF MEMPHIS: UNDERGROUND VOL. 3	28
91	17	99	11	**KANE & ABEL** MOST WANTED EMPIRE 0001* (11.98/16.98) — MOST WANTED	41
92	17	33	58	**JOHNNIE TAYLOR** MALACO 7499 (10.98/15.98) — GOTTA GET THE GROOVE BACK	30
93	70	89	5	**MONIFAH** UNIVERSAL 157999 (11.98/17.98) — HOME	39
94	91	44	30	**BIG TYMERS** ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98) — I GOT THAT WORK	1
(95)	RE-ENTRY		63	**SISQO** ▲⁴ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98) — UNLEASH THE DRAGON	1
(96)	RE-ENTRY		17	**LIL' ZANE** WORLDWIDE 50145*/PRIORITY (10.98/16.98) — YOUNG WORLD: THE FUTURE	1
97	31	26	26	**THREE 6 MAFIA** ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98) — WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
(98)	94	—	26	**WHITNEY HOUSTON** ▲⁷ ARISTA 14626 (13.98/19.98) — WHITNEY: THE GREATEST HITS	9
(99)	100	—	4	**BRANDY MOSS-SCOTT** HEAVENLY 8820 (11.98/16.98) — GIRLFRIEND	68
100	84	75	9	**CHANGING FACES** ATLANTIC 83401/AG (11.98/17.98) — VISIT ME	9

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THE RHYTHM & THE BLUES

(Continued from page 22)

A NEW IMAGE: The 32nd NAACP Image Awards is getting a new executive producer—industry veteran and de Passe Entertainment chairman/CEO **Suzanne de Passe**—and a new venue—Los Angeles' Universal Amphitheatre. Heading the list of recording nominees are Hidden Beach/Epic's **Jill Scott** and Elektra's **Yolanda Adams**, tied at four nods apiece. The awards will be presented March 3 and air March 9 on Fox.

QUICK HITS. On the holiday front, New Jersey-based Urb N' Flo Records (urb-n-flo.com) is the force behind "What A Christmas Holiday!," a seasonal compilation featuring a blend of standards, spoken word, rap, and gospel. Artists include **Destini, Stephanie Cooke**, and slam champion **Farajl Salim** . . . If you're still on the hunt for holiday gifts, you can add the Hip-Hop Hall of Fame Board Game to your list. Geared to hip-hoppers aged 13 and up and using a vinyl record as its playing field, the game tests challengers' music history skills as they spin their way from fledgling artist to hall of famer. To order, call 877-914-4463 . . . The NBA is using the **Bus Boys** classic "Boys Are Back In Town" in conjunction with its "I Love This Game" ad campaign for the 2000/01 season.

EVENT PLANNING: MCA's **Rahsaan Patterson** and Warner Bros.' **Boney James** will headline a contingent of multi-genre acts at a Tuesday (19) holiday charity concert being held at Los Angeles' Key Club. Presented by the Soul Survivor Foundation (323-938-0641)—established by Patterson in 1996 on behalf of physically, sexually, and mentally abused women and children, plus unwed mothers and runaway children—the event will donate 100% of all ticket proceeds to the Family Recovery Center.

NBC "Later" host **Cynthia Garrett** is mistress of ceremonies at the 10-year anniversary fete on Jan. 7 for the Hollywood-based Peronneau Agency, an independent artist development firm that's worked with **Will Smith, Monica, Aaliyah, Jay-Z**, and others. Owner/founder **Dion Peronneau** is staging the thank-you bash—in co-sponsorship with American Express—at Hollywood's Les Deux Cafe from 6 p.m. to midnight.

K.T. Oslin's 'House' Cover Gets A Dancefloor Make-over

BABY, I'M BURNIN': **Dolly Parton's** done it. So has **Reba McEntire.** Ditto for **LeAnn Rimes** and **Faith Hill.** Over the years, such country singers, via original productions and remixes, have become welcomed charter members of the club community. On the eve of 2001, it appears that **K.T. Oslin** is ready for her twirl on the dancefloor.

On Wednesday (20), BNA/RCA Nashville is scheduled to deliver a white-label, promo-only 12-inch of the singer's "Come On-A My House" to club DJs. With a delicious vocal mix by **Michael T. Diamond** and a scintillating dub—complete with a "French Kiss"-styled downtempo breakdown courtesy of **Mind Trap**—Oslin is well-poised to dominate progressive-house dancefloors throughout the holiday season and beyond.

"I gotta say, I just love what these guys did to my song," says the veteran country singer. "But I must admit, I didn't exactly know what to expect—or what remixers truly did. It's so fascinating and cool."

Originally recorded by **Rosemary Clooney**, "Come On-A My House" is culled from Oslin's as-yet-untitled new album, which was co-produced by the singer and **the Mavericks'** lead vocalist, **Raul Malo.**

Originally, says Oslin, "Raul wanted to do an album of standards, while I wanted the two of us to write original songs. While we wrote together, we also compiled a list of potential standards." In the end, "Come On-A My House" is one of four covers (the others being a medley of "Only Boy"/"Mean To Me"/"What Is This Thing Called Love?") to make it on the album. Oslin says she owes its inclusion on the set to the theme from the cable TV show "The Sopranos."

"I was in my car when the theme song from the show came on the radio," recalls Oslin, chuckling. "I started singing 'Come On-A My House' over the electronic dance beats, and I thought, 'This sounds interesting.' Days later, Raul and I went into the studio and recorded the song with a dance track. We were only experimenting, but it completely worked."

Oslin, a self-proclaimed "misfit" who's "never fit into the country landscape," says she's not afraid of stepping into the dance arena. "These days, and more than ever, country artists can do their own thing, stretch their musical wings. Diversity is healthy. And if it's one thing I've always maintained, it's musical diversity."

Pondering the possibility of being tomorrow's disco diva, Oslin smiles and giggles. "I guess we can call it the 'Dance With Grandma tour,' " she says, referring to a possible national club tour. "Seriously though, I'm simply embarking on the next phase of my career. I've got to spread the music around."

IT'S ALL ABOUT EXPRESSION: After becoming the sound du jour in England, 2-step—or U.K. garage, as it's also called—appears to be on the verge of breaking in the U.S. For folks like us who can't get enough of the genre's merging of American R&B and British dance, that's good news, indeed. Of course, it won't come easy. For proof, all one had to do was witness the very split crowd at New York's Bowery Ballroom Dec. 10 for the headlining act, Def Soul/Def Jam's neo-soulster **Musiq Soulchild**, and his supporting act, Island Def Jam's 2-step guru **MJ Cole.**

Fans of Cole were visibly wrecked by a deft DJ set that merged key tracks from his essential album "Sincere" (due in March)—including "Crazy Love" and "Tired Games"—with **Glamma Kid** and **Shola Ama's** cover of **Sade's** "Sweetest Taboo" and **Sister Sledge's** "Thinking Of You."

The same also holds true for the followers of Soulchild, who delivered a live set featuring retro-swirled tracks like "L' Is Gone," "Just Friends (Sunny)," and "Girl Next Door" from his highly recommended debut album "Aijuswanaseing."

Sadly—and judging from the many blank looks and stares—this smart aural merging fell on deaf ears. With only a handful of exceptions, the Soulchild camp didn't quite grasp what Cole was doing musically, and vice versa.

While both artists' music is steeped in the sturdy rhythmic foundations of American R&B, Cole's deviates by way of British-fueled drum 'n' bass and speed garage; conversely, Soulchild's safety dance is equal parts **Marvin Gaye, Donny Hathaway, D'Angelo,** and **Maxwell.**

Two-step has the necessary ingredients to make it in the U.S. What it doesn't have is an American face to go along with it. Yes, the original versions of **Aaliyah's** "Try Again" and **Whitney Houston's** "It's Not Right, But It's Okay" dabbled in capturing the essence of U.K. garage. But close is often not enough.

(Continued on next page)

Dance TRAX

by Michael Paoletta

The Dance Trax HOT PLATE

•**Joe T. Vannelli Project Featuring Mijan**, "Do You Love Me" (Jellybean Recordings single). Italian DJ/producer Vannelli and soulful diva Mijan deliver the retro-splashed goods on this sturdy house jam. For Latin-tinged keyboard work and fine filtered effects, flip the disc over for remixer **Robbie Rivera's** excursions.

•**Seek**, "Surrender"/"Ever After" (Giant Step single). On this double-A-sided single, Atlanta-based Seek, which recently opened for **Macy Gray** in concert, fuses lively jazz rhythms, percussion, and classic R&B dance elements. Remixers **Ron Trent** and **KemeticJust** (featuring **DJ Kemit** of **Arrested Development**) are also on board.

•**Chocolate Milk**, "Can't Judge A Book By Its Cover" (ProgCity/Peppermint Jam Germany single). This fiery cover of a Funhouse-era club classic, complete with **Incognito**-styled horns and *wah-wah* guitar licks, appears poised to dominate dancefloors once again.

•**Jersey Street**, "Disappear" (Glasgow Underground Scotland single). Culled from the act's album "Step Into The Light," this downtempo, jazzy track has been refueled for the clubs by former **Black Science Orchestra** keyboardist **Uschi Classen**, who has created three fired-up remixes that will surely please the likes of **Joe Claussell** and **Ron Trent. Dawn Zee's** crackling vocals have never sounded as dirty or as beautiful.

•**Manguera Featuring Octahvia**, "Don't Worry" (Subliminal single). This **Jose Nunez**-produced gem smokes from beginning to end, with Octahvia's sultry vocals effortlessly riding atop the festive live overdubs. Also included is Nunez's and **Richard F.'s** first official collaboration: the effects-laden Subliminal mix.

•**Deepswing**, "In The Music" (Generate Music single). **Erik Wikman & James Donaldson**—aka Deepswing, as well as **the Sunkids**— recently launched Los Angeles-based Generate Music, and the sax-fueled "In The Music" is its second release. Vocalist **Robert Wilson**, who many will recognize from **Eddie Amador's** "House Music," provides the spoken-word delivery. Contact 323-469-7900 or deepswing@aol.com.

•**DJ Profile**, "Simpletone" (Sound Of Barclay France EP). Four timeless tracks—"No Money," "A Pair Of Fools," "Inflexable," and "Batoblues"—that will surely please fans of **Larry Heard.** Oh, by the way, DJ Profile is more commonly known as producer **Charles Webster**, the mastermind behind such acts as **Love From San Francisco** and **Presence.**

Billboard. HOT Dance Breakouts

DECEMBER 23, 2000

CLUB PLAY

1. **SOUTH SIDE** MOBY FEATURING GWEN STEFANI V2
2. **ME** KINA DREAMWORKS
3. **MES VACANCES A RIO** RINOCEROSE V2
4. **WHATCHA GONNA DO** SHAUNA SOLOMON HARLEQUIN
5. **O.K. ALRIGHT** BUDDAH KHAN STRICTLY RHYTHM

MAXI-SINGLES SALES

1. **BY YOUR SIDE** MALINA TOMMY BOY SILVER LABEL
2. **SPENTE LE STELLE** OPERA TRANCE FEAT. EMMA SHAPPLIN RADIKAL
3. **CHA CHA SLIDE** MR. C THE SLIDE MAN UNIVERSAL
4. **AT THE CLUB** SM-TRAX RADIKAL
5. **FABULOUS (GUIDE YOUR ROCKET)** BORIS & BECK JELLYBEAN

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

RealWorld Releasing Joi In January

BY PHILIP VAN VLECK

DURHAM, N.C.—"Haroon and I were brothers; we grew up together. We worked together for 15 years making music. We lived together; we had the same friends. Losing him was unimaginable."

Losing a beloved brother is never easy, but for Farook Shamsher, the sudden death in 1999 of his brother Haroon was doubly devastating because it also severed the uncanny vibe between them that had created the inventive breakbeat fusion act Joi.

On Jan. 23, RealWorld will issue Joi's "We Are Three," a powerful message from the Asian underground music scene and a heady follow-up to last year's "One And One Is One."

Joi's distinctive sound is wrought from a welter of influences. "Our dad played the flute and recorded Bengali musicians when we were growing up in London," Farook says. "Traditional Bengali music is an important influence for us —our dad's old Bollywood stuff—as was the electro scene that came over from the states, and jazz funk. We just took off from there."

Farook still speaks of Joi as a "we" entity, despite Haroon's untimely passing from a heart attack. That's because Haroon isn't exactly gone. His presence in "We Are Three" is very real.

"My brother went to Bangladesh two months before [he died] to record with all these artists [for this album]," explains Farook. "I've been back there a couple of times this year, just to meet the musicians and get the contracts re-done. I didn't know where some of these musicians were. It was like following a little magic trail to find these people, and as I followed Haroon's path, I realized what a fabulous job he'd done pulling this together.

"I mean, he was only in Bangladesh for a month, and the stuff I found on his tapes was amazing," Farook continues. "Once I got his tracks in the studio, things just came together. The stuff he laid down on DAT in Bangladesh is the soul of the album."



SHAMSHER

Cheryl McEnaney, label manager of RealWorld, echoes Farook's estimation of his brother's role in "We Are Three."

"The substructure of this new album is really what Haroon had undertaken as a vision of a journey-based record," she notes. "His trip to Bangladesh and the tracks he laid down with the musicians there enabled Farook to take it onward. Without Haroon's input, this would have been a substantially different album."

McEnaney is very excited about the marketing possibilities "We Are Three" offers. "I see Joi in a couple of parallel tracks," she says. "Obviously, being seminal players in the Asian underground rave/club scene over the past 10 to 15 years situates them nicely for the dance world in the U.S. We can easily plug them into that remix-dance-electronica scene over here. Rave culture is growing in market after market, and younger fans are getting into it. Joi is well positioned.

"I also think that their music [which is handled by EMI Music Publishing/Chrysalis Music] is not so exclusively dance-oriented that it can't crossover into the world-music mainstream," she adds. "They may even be more viable in the U.S. world-music scene than they are in, say, the U.K. "

McEnaney says "We Are Three" will be delivered to modern and college radio close to its street date. While a first single hasn't been confirmed yet, both Farook and McEnaney mention tracks like "Don't Cha Know That" and "Tacadin" as likely candidates.

Similarly, such remixers as Andy Gray (who's engineered for Paul Oakenfold) and E.S. Dubs (Zed Bias and Environmental Science) are being considered, respectively, for progressive trance and 2-step restructurings.

Right now, Internet and streaming strategies remain uncertain. The same is true for a tour, but McEnaney is very eager "to get Joi over here for a proper tour, which may happen [in 2001]."

Joi is co-managed by Charles Cosh and Ben Batson of London-based Moksha Management Ltd. Sam Kirby of New York-based Evolution Talent Agency handles its bookings.

Billboard® HOT DANCE MUSIC™

DECEMBER 23, 2000

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	2	7	7	**LIVIN' FOR LOVE** ELEKTRA 71532/EEG † 1 week at No. 1	NATALIE COLE
2	5	8	6	**THE POWER OF ONE** ATLANTIC 85021	DONNA SUMMER
3	4	11	5	**ONE MORE TIME** VIRGIN 38758	DAFT PUNK
4	6	13	6	**THE UNDERGROUND** STAR 69 509	CELEDA
5	3	6	8	**LULLABY OF CLUBLAND** ATLANTIC 85009	EVERYTHING BUT THE GIRL
6	8	14	6	**PULL UP TO THE BUMPER** EDEL AMERICA 18237	GRACE JONES VS. FUNKSTAR DE LUXE
7	1	3	8	**INDEPENDENT WOMEN PART I** COLUMBIA 79493 †	DESTINY'S CHILD
8	12	17	6	**FABULOUS (GUIDE YOUR ROCKET)** JELLYBEAN 2611	BORIS & BECK
9	21	38	3	**DON'T TELL ME** MAVERICK PROMO/WARNER BROS †	MADONNA
10	19	29	4	**LADY (HEAR ME TONIGHT)** MCA 587900 †	MODJO
12	7	1	9	**DREAMIN'** SALSOUL 58891/THE RIGHT STUFF	LOLEATTA HOLLOWAY
12	10	10	1	**ISSUES** G2 2010/STRICTLY RHYTHM	VERNESSA MITCHELL
12	10	9	10	**LOVE ONE ANOTHER** TOMMY BOY 2145 †	AMBER
10	9	1	10	**MISS THE WAY** GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA
19	12	16	3	**TOTALLY** ATLANTIC PROMO	SHABOOM
19	12	7	12	**GOTTA TELL YOU** WILD CARD PROMO/INTERSCOPE †	SAMANTHA MUMBA
17	20	27	9	**RISE IN** NERVOUS 20447	STEVE LAWLER
18	22	10	9	**GLORIOUS** KINETIC PROMO/REPRISE †	ANDREAS JOHNSON
19	26	43	9	**BEAUTIFUL DAY** ISLAND PROMO/INTERSCOPE †	U2
20	16	10	12	**HIGHER THINGS** NERVOUS 20432	KIM ENGLISH
22	18	18	6	**EVERYBODY'S FREE** TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD [HUMPTY] VISSION FEAT. ROZALLA
				Power Pick	
22	31	39	4	**LIFETIME TO LOVE** 4 PLAY 2029	CECE PENISTON
27	12	22	10	**SANDSTORM** GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
24	34	44	9	**DO YOU LOVE ME** JELLYBEAN 2613	JOE T. VANNELLI PROJECT FEATURING MIJAN
25	22	31	7	**STAND UP!** STAR 69 1207	MAGIC CUCUMBERS FEAT. JOCELYN BROWN & CONNIE HARVEY
26	27	12	7	**U TURN ME** NERVOUS 20435	BYRON STINGILY FEATURING LEEE JOHN
27	16	16	7	**MY HEART GOES BOOM (LA DI DA DA)** LOGIC 79126 †	FRENCH AFFAIR
28	16	12	9	**ROCK DJ** CAPITOL PROMO †	ROBBIE WILLIAMS
29	16	9	12	**PASILDA** JELLYBEAN 2609	AFRO MEDUSA
16	23	28	1	**FEEL IT** STRICTLY RHYTHM 12586	INAYA DAY
12	27	22	9	**WHAT YOU DO** STONEBRIDGE 18235/EDEL AMERICA	BIG BASS VS. MICHELLE NARINE
32	16	40	1	**SHE BANGS** COLUMBIA PROMO †	RICKY MARTIN
33	40	41	1	**TESTIFY** EMI GOSPEL 20305/CAPITOL	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS
34	10	27	9	**WITHIN OR WITHOUT YOU** RASAM 004/STRICTLY RHYTHM	LOTUS
35	39	41	1	**SUNSET (BIRD OF PREY)** SKINT 38748/ASTRALWERKS †	FATBOY SLIM
				Hot Shot Debut	
36	NEW ▶		1	**LOVIN' YOU** RCA PROMO	KRISTINE W
37	45	—	7	**YOU TAKE MY BREATH AWAY** GROOVILICIOUS 234/STRICTLY RHYTHM	SUREAL
38	16	—	1	**NIGHT IN THE CITY** REPRISE PROMO	PM DAWN
39	NEW ▶		1	**BOY (REMIX)** REPRISE PROMO	BOOK OF LOVE
40	12	28	10	**SUNBEAM** KINETIC 44890/REPRISE	SUBMARINE
41	38	33	9	**SEM CONTENCAO** ZIRIGUIBOOM 5026/SIX DEGREES	BEBEL GILBERTO
42	35	27	10	**SOUL HEAVEN** JELLYBEAN 2110	THE GOODFELLAS
43	NEW ▶		1	**BY YOUR SIDE** EPIC PROMO †	SADE
44	NEW ▶		1	**NOT THAT KIND** DAYLIGHT 79483/EPIC †	ANASTACIA
49	12	16	10	**I TURN TO YOU** VIRGIN PROMO †	MELANIE C
46	NEW ▶		1	**IDOL** WARNER BROS. 44887 †	AMANDA GHOST
47	16	20	12	**THAT OTHER WOMAN** ATLANTIC 84939 †	CHANGING FACES
48	NEW ▶		1	**OPEN MY HEART** ELEKTRA 67118/EEG †	YOLANDA ADAMS
49	41	35	9	**GIRL FROM THE GUTTER** DREAMWORKS PROMO †	KINA
50	44	41	9	**KILLER** RADIKAL 99034 †	ATB

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1/Greatest Gainer	
1	8	9	11	**INDEPENDENT WOMEN PART I** (T) (X) COLUMBIA 79493/CRG † after at No. 1	DESTINY'S CHILD
2	1	1	13	**MOST GIRLS** (T) (X) LAFACE 24490/ARISTA †	PINK
3	2	2	17	**MUSIC** (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
4	3	3	33	**DESERT ROSE** (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
5	4	4	22	**JUMPIN', JUMPIN'** (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
6	5	5	7	**THAT OTHER WOMAN** (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
7	41	—	1	**ONE MORE TIME** (T) (X) VIRGIN 38758	DAFT PUNK
8	37	—	6	**ALL GOOD?** (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KAHN
6	6	6	17	**THE HAMPSTERDANCE SONG** (X) KOCH 8161 †	HAMPTON THE HAMPSTER
				Hot Shot Debut	
10	NEW ▶		1	**LULLABY OF CLUBLAND** (T) (X) ATLANTIC 85009/AG	EVERYTHING BUT THE GIRL
11	10	6	32	**KERNKRAFT 400** (T) (X) RADIKAL 99027 †	ZOMBIE NATION
12	7	7	25	**TOCA'S MIRACLE** (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
13	9	10	20	**DANCE WITH ME** (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
14	10	12	16	**WHAT A GIRL WANTS** (T) (X) RCA 60224 †	CHRISTINA AGUILERA
15	12	31	20	**DON'T CALL ME BABY** (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
15	18	18	19	**I WANT YOU TO NEED ME/THAT'S THE WAY IT IS** (X) 550 MUSIC 79473/EPIC †	CELINE DION
17	18	18	40	**SAY MY NAME** (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
18	NEW ▶		1	**IDOL** (T) (X) WARNER BROS. 44887 †	AMANDA GHOST
19	32	10	1	**WE ARE ALIVE** (T) (X) MUTE 69145	PAUL VAN DYK
20	18	18	18	**I WILL LOVE AGAIN** (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
21	NEW ▶		1	**EVERYTHING YOU DO** (T) ATLANTIC 85045/AG	M2M
22	20	20	12	**YOU SANG TO ME** (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
27	12	12	9	**SANDSTORM** (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
24	19	19	9	**NOT THAT KIND** (X) DAYLIGHT 79483/EPIC †	ANASTACIA
28	16	12	20	**LET'S GET MARRIED** (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
26	28	22	34	**IT'S A FINE DAY** (T) (X) RAMPAGE 0104	MISS JANE
27	22	16	16	**NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE** (X) EPIC 79456 †	GLORIA ESTEFAN
26	23	28	32	**WHERE YOU ARE/I WANNA LOVE YOU FOREVER** (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
29	28	28	1	**DON'T MESS WITH MY MAN** (T) (X) POOKIE 78162/BEYOND †	LUCY PEARL
30	28	18	34	**FEELIN' SO GOOD** (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
31	25	23	6	**THE POWER OF ONE** (T) (X) ATLANTIC 85021/AG	DONNA SUMMER
32	12	27	9	**STRAIGHT UP** (T) SILAS 155775/MCA †	CHANTE MOORE
33	19	31	34	**I SEE STARS** (T) (X) STREETBEAT 067	ROBIN FOX
34	28	28	6	**EVERYBODY'S FREE** (T) (X) TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD [HUMPTY] VISSION FEAT. ROZALLA
35	16	34	52	**I DO BOTH JAY & JANE** (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
36	NEW ▶		1	**U TURN ME** (T) (X) NERVOUS 20435	BYRON STINGILY FEATURING LEEE JOHN
37	45	—	10	**CAN'T TAKE THAT AWAY (MARIAH'S THEME)** (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
38	16	—	59	**SUN IS SHINING** (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
39	40	48	1	**RELEASE (REMIXES)** (T) (X) REAL WORLD 38740/VIRGIN	AFRO CELT SOUND SYSTEM
40	NEW ▶		1	**STRONGER** (T) (X) JIVE 79405 †	BRITNEY SPEARS
41	45	—	12	**DIVE IN THE POOL** (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
42	35	19	22	**DREAMING** (T) (X) NETTWERK 33105	BT
43	48	47	10	**SEX TONIGHT** (T) (X) JELLYBEAN 2604	GILLETTE
48	34	43	1	**CORRUPT** (X) 550 MUSIC 79525/EPIC	KARISSA NOEL
45	RE-ENTRY		39	**SHACKLES (PRAISE YOU)** (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
48	31	16	9	**TAKE YOUR TIME** (T) (X) GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
47	RE-ENTRY		9	**MOVIN' UP** (T) (X) NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
48	30	35	6	**SALTWATER** (T) (X) XTRAVAGANZA/C2/COLUMBIA 79518/CRG †	CHICANE
49	34	40	22	**STRONGER** (T) (X) RCA 60281 †	KRISTINE W
50	44	—	51	**ABOVE THE CLOUDS** (T) TOMMY BOY 2053	AMBER

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

Imagine the outcome if visionary artists like Aaliyah, **Janet**, and **Erykah Badu** collaborated with such U.K. 2-steppers as Cole, **Zed Bias**, **Artful Dodger**, and **Wookie**—or America's own **Todd Edwards**, for that matter. No doubt, the results would be nothing short of sterling. If in doubt, give a listen to Cole's import-only mix of **Jill Scott's** "Gettin' In The Way." Sublime, to say the least.

All smiles after his first New York show, Cole put it all in proper perspective when he said, "It was one of those forays into the unknown. It was a hardcore R&B crowd, which made it both a cool and daunting experience at the same time. But that's OK. I'm into pushing boundaries and doing new things, so I was fine with it. If you play it safe your whole life, it's usually not very interesting."

LOVE & HAPPINESS: If the name **Tom Moulton** means anything to you (and it should!), be on the lookout for two projects the legendary remixer/producer worked on.

From Warner Bros. France, there's **WR's** feisty, and faithful, cover of **Donna Summer's** salacious "Love To Love You Baby." Musical, and wildly sensual, the downtempo track is just perfect for the DJ who wants to slow things down a bit—if only for a few minutes. We'd love to hear this in a "big room." Now, all we have to do is find a visionary DJ willing to break tradition and play a track that's *way* below the 130- to 140-beats-per-minute norm.

Equally musical is Moulton's sublime re-tweaking of **Linda Clifford's** "Changin' " (Dance Trax, Billboard, Oct. 28) on West End Records. Overflowing with shuffling beats, lovely strings, glossy keyboard tinklings, and Clifford's heaven-sent delivery, Moulton has created quite the definitive mix. Unfortunately, most DJs will probably find this mix "too musical" or "too retro-sounding." In other words, it'll likely receive scant dancefloor exposure. That said, we'll continue wishin' and hopin' for a few key DJs to embrace the greatness within these grooves. Remember, there's nothing wrong with taking a chance.

BACK IN THE DAY: Fans of Northern soul and rare groove should immediately seek out "The Cream Of Northern Soul" and "The Cream Of Rare Soul." Arriving from London-based Bianco Music and Entertainment, each title contains three discs, and each track is digitally enhanced. Can you say *essential*?

Hit Writer Satcher Debuts On Warner With 'Love Letters'

BY DEBORAH EVANS PRICE

NASHVILLE—After building an impressive catalog as a writer that includes cuts by Vince Gill, Pam Tillis, Chely Wright, and Lee Ann Womack, hit songwriter Leslie Satcher is ready to step into her own spotlight with "Love Letters," due Jan. 30 on Warner Bros.

"She is really special," enthuses Warner Bros. president Jim Ed Norman. "She has a great, beautiful sound to her voice and is a fantastic writer."

Satcher signed with Warner Bros. four years ago after a meeting with Norman that was engineered by Famous Music VP Pat Finch. "We went over and talked to Jim Ed for two hours," recalls Satcher, a Paris, Texas, native who signed a publishing agreement with Island Bound Music seven years ago.

"Jim Ed went to out to get some water, and I looked at Pat and said, 'Is this a record deal?' "

Indeed it was. Satcher soon found herself going into the studio to work on her debut project. When it came to selecting a producer, she lobbied for her friend Luke Wooten. Then only 24, he'd never produced an album for a major label but was responsible for producing the demos that had caught Norman's attention.

"He and I started out in the studio together eight years ago," recalls Satcher. "He was my little engineer at Famous. I was just learning how to make demos. He was learning how to cut demos. He was fresh out of Belmont [University in Nashville], and we just hit it off. I told Luke, 'I want you to be my Billy Sherrill.' And he said, 'I want you to be my Tammy Wynette.' "

Like Wynette, Satcher has one of those emotional, heart-in-the-throat kind of voices and an arsenal of songs that reverberate with honest emotion. What makes Satcher's songs unique is the cerebral, literary quality that infuses her lyrics. "She's a female Faulkner," says Norman. "She's just wonderful as far as her ability to take her observations about life—the joy, the sorrow—and put them into song. It's quite extraordinary."

"When I started to make this record, my goal, and my producer's goal, was to make an album that would be not just a first record but a foundation for my career," says Satcher, who is managed by John Dorris of the Hallmark Direction Company. "A solid concrete foundation is was what we shot for and I think what we got. Now we'll see if I can build a house on it that stands."

Satcher acknowledges it's not always easy for a hit songwriter to make the transition to hit artist (though Phil Vassar has certainly accomplished the feat this year). "I studied that a lot when I got my record deal," Satcher says of the challenge. "I think [other songwriters] make real songwriter-y albums that appeal to songwriters, and I didn't do that. I made a mainstream album that will appeal to everybody, because I've never seen myself as a songwriter. I've always seen myself as an artist first. I just hit as a songwriter first, but so did Willie Nelson."


SATCHER

Satcher draws inspiration from her Texas roots and the blessings of growing up in a close family. She also was inspired while waiting on a guy who was late picking her up for a date. "I had this time, and I was sitting there thinking, 'If I could just tell him whatever I wanted to do tonight, this is what I want to do,' " she says of the romantic ballad "Slow Way Home."

"Really good songs come when you are not trying to make them up but are writing what you really feel or what's really happening," she says.

The album covers a variety of emotional territory. Satcher wrote "Love Letters From Old Mexico" while reminiscing about an old flame from Texas. "Man With Eighteen Wheels" is a fun trucker tune that has been previously cut by Womack. Satcher also pays homage to Bobbie Gentry with a cover of the classic "Ode To Billy Joe." She says she realized just how young her producer was when she was singing it in the car one day, and he asked her if it was a new tune she'd written.

To familiarize consumers with Satcher's artistry, Warner Bros. senior VP of marketing Chris Palmer says the label's plans include a radio special and key promotions around Valentine's Day tying into the "Love Letters" theme. "We are working with 'Mountain Stage,' a weekly syndicated radio program that comes out of Charleston, W.Va.," says Palmer of the show, which is aired in 120 markets and has featured Mary Chapin Carpenter, Béla Fleck, and Maura O'Connell, among others.

Satcher's radio special will tape in mid-January for a mid-February airing. Thus far, Vince Gill and Alison Krauss are confirmed as guests, with others still being added to the lineup. Palmer says the venue has yet to be determined for the invitation-only event.

"Mountain Stage" host Larry Groce is looking forward to the show. "I very much like what I hear," he says of Satcher's music. "It's right in the center of a lot of what we do because it has a very country/folk flavor, a little alternative country. Her album has a lot of heart like Emmylou Harris, Nanci Griffith, or Iris DeMent— that kind of country music. And she's got a great voice. That's what first struck me when I put it on."

Palmer says the label has yet to determine a single and that the initial thrust at radio will be to garner support in secondary markets. Warner Bros. plans to partner with stations for Valentine's Day promotions. Specifics are still being determined, but giveaways might include romantic dinners for two.

Other plans include a mailer that will go to radio, retail, and other key industry people. Plans call for Satcher and a small band to tour after the first of the year. The label has hired Philadelphia-based Doug Treen of Five Star Marketing to go into the tour markets and aggressively target all opportunities in a 20-mile radius of the venue, making sure product is visible at retail and generating awareness of the show.

"She has an amazing gift," says Palmer. "She is one of the most literary, gifted songwriters on the planet. I am blown away by her ability to distill ideas down and have them wash over you."

Nashville Buzzes With Industry Updates; Shep Crawford Working With Wynonna

Nashville Scene™

by Phyllis Stark



ON THE ROW: Arista Nashville VP of promotion **Bobby Kraig** has signed a multi-year contract extension with parent RCA Label Group. He has been with Arista for eight years.

Look for **Luke Lewis**, president of Mercury Records' Nashville division, to be given a hefty promotion after the first of the year.

Denise Nichols joins TBA Entertainment Corp. in the newly created position of director of radio promotion and marketing for the company's artist management group. She previously was senior director of field promotion for Arista Nashville. She starts the Nashville-based job Jan. 1.

Shelley Gregory is promoted to Southwest regional promotion manager at Epic Records. She replaces **Jim Dorman**, who recently segued to a similar position at Atlantic Records. Gregory has been Epic's promotion coordinator since 1997 and was also responsible for secondary radio promotion for the Epic, Columbia, Monument, and Lucky Dog labels. She will relocate from Nashville to Sony Music's Dallas branch.

SIGNINGS: MCA Nashville has signed **Dean Miller, Holly Lamar,** and **Shannon Lawson** to its artist roster. Miller, son of the late country star **Roger Miller**, was previously signed to Capitol and had three mid-charting singles in 1997 and 1998. Lamar is a songwriter best known for **Faith Hill's** "Breathe." Lawson hails from Louisville, Ky.

John Anderson switches from Epic to Columbia. His first single for the new label, "The Big Revival," is due Feb. 26.

ARTIST NEWS: Songwriter and producer **Shep Crawford**, best known for his work with R&B artists **Sisqó, Deborah Cox, Whitney Houston, Boyz II Men,** and **Montell Jordan,** is currently working in Nashville with **Wynonna** on her forthcoming album. Crawford is the first producer to sign onto the project and will produce several tracks. Wynonna and Crawford will also be writing material for the album together. In addition, Crawford has produced "Mary's Song," a duet with Wynonna and R&B singer **Kelly Price,** which will appear on Price's upcoming Def Soul/Island Def Jam Christmas album.

Nashville-based @The-Record-Store.com has released "Froggy's Country Storybook Collection For Kids," a series of four classic stories narrated on cassette by country stars. The collection includes "The Emperor's New Clothes," read by **Vince Gill,** "Goldilocks And The Three Bears" (**Pam Tillis**), "The Ugly Duckling" (**Terri Clark**), and "Jack And The Beanstalk" (**Bryan White**).

Rascal Flatts has been tapped to open **Jo Dee Messina's** 75-city Burn Tour 2001, which kicks off Feb. 8 in South Bend, Ind.

Online retailer Amazon.com has named **Dwight Yoakam** country artist of the year.

A letter written by **Patsy Cline** to her fan-club organizer, **Treva Miller Steinbicker**, has been donated to the VHI Save the Music Holiday Auction by Memphis collectors **Cindy Hazen** and **Mike Freeman.** Cline's letter is among the more than 120 items of personal memorabilia from popular music stars included in the auction, which is presented in conjunction with Amazon.com. The online auction also includes items from **Shania Twain, Dixie Chicks,** and others. Proceeds benefit the VHI Save the Music Foundation, a nonprofit organization that donates musical instruments to public schools.

Alecia Elliott is working on her sophomore album for MCA Nashville and will launch her new Saturday-morning series, "Alecia," on NBC-TV in June 2001. Each weekly episode will feature a song from the new project. Elliott will co-write and perform the show's theme song.



Anderson Re-signs With Sony. Country legend Whisperin' Bill Anderson recently renewed his publishing agreement with Sony/ATV Tree Publishing in Nashville. Anderson is responsible for writing and recording such classics as "Po' Folks," "Bright Lights And Country Music," and "Still," as well as contributing to such current hits as Mark Wills' "Wish You Were Here" and Steve Wariner's "Two Teardrops." He's pictured with Sony/ATV Tree Publishing president/CEO Donna Hilley.

Billboard® HOT COUNTRY™ SINGLES & TRACKS

DECEMBER 23, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	2	33	**MY NEXT THIRTY YEARS** 2 weeks at No. 1 B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR)	TIM MCGRAW CURB ALBUM CUT	1
2	3	4	22	**WITHOUT YOU** B.CHANCEY,P.WORLEY (N.MAINES,E.SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	2
3	8	7	33	**I LOST IT** B.CANNON,N.WILSON (N.THRASHER,J.OLANDER)	KENNY CHESNEY (V) BNA 69007 †	1
4	4	8	26	**BORN TO FLY** P.WORLEY,(S.EVANS,M.HUMMON,D.SCOTT)	SARA EVANS (V) RCA 69008 †	8
5	8	7	26	**WE DANCED** F.ROGERS (B.PAISLEY,C.DUBOIS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69009 †	1
6	8	8	42	**WWW.MEMORY** K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69020 †	6
7	9	11	15	**TELL HER** D.HUFF (C.WISEMAN,KWESI B.)	LONESTAR BNA ALBUM CUT	7
8	5	5	26	**BEST OF INTENTIONS** B.J.WALKER JR.,T.TRITT (T.TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	1
9	7	3	29	**JUST ANOTHER DAY IN PARADISE** B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	1
10	11	12	11	**BURN** B.GALLIMORE,T.MCGRAW (T.ARENA,P.RESWICK,S.WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	10
11	12	13	12	**ASHES BY NOW** M.WRIGHT (R.CRAWFELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	11
12	10	9	19	**THE LITTLE GIRL** B.CANNON,N.WILSON,J.M.MONTGOMERY (H.ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	1
13	13	16	23	**A LITTLE GASOLINE** S.SMITH,K.STEGALL,T.CLARK (D.MILLER,T.ROGERS)	TERRI CLARK (V) MERCURY 172178 †	13
14	16	19	20	**THERE IS NO ARIZONA** K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	14
15	17	18	19	**THIS EVERYDAY LOVE** M.BRIGHT,M.WILLIAMS (D.WELLS,G.NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	15
16	15	17	22	**MY LOVE GOES ON AND ON** P.WRIGHT (C.CAGLE,B.SPRIMMER)	CHRIS CAGLE (C) (D) (V) VIRGIN 58867 †	15
				AIRPOWER		
17	22	26	12	**BUT FOR THE GRACE OF GOD** M.ROLLINGS,K.URBAN,(C.CAFFREY,J.WEIDLIN,K.URBAN)	KEITH URBAN (V) CAPITOL 58877 †	17
				AIRPOWER		
18	27	30	5	**WILD HORSES** A.REYNOLDS (B.SHORE,D.WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	18
19	18	22	22	**MEANWHILE BACK AT THE RANCH** B.GALLIMORE,T.MCGRAW (G.KENNEDY,W.KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE (C) (D) CURB 73118 †	18
20	24	27	12	**A GOOD DAY TO RUN** F.ROGERS,J.STROUD (D.WORLEY,B.TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	20
21	28	31	9	**YOU SHOULDN'T KISS ME LIKE THIS** J.STROUD,T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT	21
22	26	29	8	**WHEN IT ALL GOES SOUTH** D.COOK,(ALABAMA,(J.JARVIS,R.CARNES,J.CARNES)	ALABAMA (V) RCA 69019 †	22
23	23	21	31	**KISS THIS** A.TIPPIN,B.WATSON,M.BRADLEY (A.TIPPIN,T.TIPPIN,P.DOUGLAS)	AARON TIPPIN (V) LYRIC STREET 11282 †	1
24	19	14	22	**GO ON** T.BROWN,G.STRAIT (T.MARTIN,M.NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	2
25	14	10	32	**FEELS LIKE LOVE** T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	6
26	30	32	13	**YOU MADE ME THAT WAY** D.MALLOY,J.G.SMITH (D.MALLOY,G.BURR)	ANDY GRIGGS RCA ALBUM CUT	26
27	31	34	13	**LUCKY 4 YOU (TONIGHT I'M JUST ME)** D.HUFF (K.OSBORN,J.DEERE,C.MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	27
28	26	26	33	**WE'RE SO GOOD TOGETHER** D.MALLOY,R.MCENTIRE (A.ROBOFF,B.DIPIERO,J.S.SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	26
29	33	37	8	**ONE MORE DAY** M.D.CLUTE,DIAMOND RIO (S.D.JONES,B.TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	75
30	33	33	33	**GEORGIA** P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,T.VERGES)	CAROLYN DAWN JOHNSON (C) (D) (V) ARISTA NASHVILLE 69010 †	30
31	34	33	11	**MOVE ON** B.WARREN,B.WARREN,C.FAIREN (B.WARREN,B.WARREN,D.WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	31
32	33	40	33	**WHAT DO YOU KNOW ABOUT LOVE** P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	32
33	34	43	8	**WHO I AM** B.GALLIMORE (B.JAMES,T.VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	34
34	34	33	34	**ALL NIGHT LONG** J.SCAIFE (C.DANIELS,T.DIGREGORIO,C.HAYWARD,J.GAVIN,J.R.BROWN)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79515 †	34
35	48	58	33	**DON'T MAKE ME COME OVER THERE AND LOVE YOU** T.BROWN,G.STRAIT (J.LAUDERDALE,C.WOOD)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	33
36	42	46	8	**SHE MISSES HIM** D.MALLOY,(T.JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	36
37	39	39	33	**EVERY MAN FOR HIMSELF** E.SEAY,J.HOBBS (M.ELLIOTT,T.JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	33
38	37	35	15	**I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU)** C.CHAMBERLAIN (L.ANDERSON,B.REGAN)	MARK WILLS (V) MERCURY 172184 †	33
39	46	52	8	**WHERE ARE YOU CHRISTMAS?** B.GALLIMORE,F.HILL (J.HORNER,W.JENNINGS,M.CAREY)	FAITH HILL INTERSCOPE SOUNDTRACK CUT/WRN †	36
40	46	69	40	**POUR ME** C.HOWARD (TRICK PONY,R.BEIGHLEY,S.WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	40
41	40	46	4	**THINGS CHANGE** B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,C.LINDSEY,S.LUTHER,M.GREEN)	TIM MCGRAW CURB ALBUM CUT	40
42	33	44	11	**OKLAHOMA** D.MALLOY,B.CHANCEY (D.V.WILLIAMS,J.ALLEN)	BILLY GILMAN (C) (D) (V) EPIC 79503 †	42
43	46	42	11	**RIGHT WHERE I NEED TO BE** T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	11
44	46	46	8	**WRONG FIVE O'CLOCK** K.STEGALL (M.HEATHERLY,R.E.CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	40
45	44	48	7	**THE HUNGER** W.C.RIMES (B.MONTANA,D.FLINT)	STEVE HOLY CURB ALBUM CUT †	44
46	50	47	13	**LIVE IT UP** R.BYRNE,P.VASSAR (R.BYRNE,P.VASSAR)	MARSHALL OYLLON DREAMCATCHER ALBUM CUT †	46
47	49	53	6	**GO BACK** J.TAYLOR (J.CAMPBELL,D.HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	47
48	51	50	9	**I'M IN** R.FOSTER (R.FOSTER,G.MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	48
49	55	57	8	**DECK THE HALLS** D.HUFF (PUBLIC DOMAIN)	SHEDAISY (D) LYRIC STREET 164036 †	40
50	53	55	7	**SHE'S ALL THAT** D.HUFF,E.RAYE (C.RAYE,S.WRAY)	COLLIN RAYE EPIC ALBUM CUT †	50
51	57	—	2	**MERRY CHRISTMAS FROM THE FAMILY** J.SCAIFE (R.E.KEEN)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79515	51
52	52	54	7	**SCREAM** B.J.WALKER JR. (M.DARLING,JENAI)	MINDY MCCREADY (V) CAPITOL 58890 †	52
53	60	66	3	**PLEASE** B.J.WALKER JR. (M.DULANEY,J.STEELE,J.HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	53
54	54	62	5	**LOOKIN' FOR LOVE** M.A.MILLER,B.TANKERSLEY (W.MALLETTE,P.RYAN,B.MORRISON)	SAWYER BROWN CURB ALBUM CUT	54
55	56	56	7	**LEGACY** J.KELTNER (N.COTY,R.VAN WARMER)	NEAL COTY (D) (V) MERCURY 172183 †	53
56	65	—	2	**THE CHRISTMAS SHOES** L.AHLSTROM,(E.CARSWELL,L.AHLSTROM)	NEWSONG BENSON ALBUM CUT/JIVE	56
57	58	60	3	**JINGLE BELLS** D.HUFF (TRADITIONAL)	SHEDAISY LYRIC STREET ALBUM CUT	57
58	62	64	3	**WARM & FUZZY** D.COOK,D.MALLOY,B.CHANCEY (D.MALLOY,D.COOK)	BILLY GILMAN (C) (D) EPIC 79503 †	58
59	66	67	3	**BLUE CHRISTMAS** J.STROUD (J.JOHNSON,B.HAYES)	CLAY WALKER GIANT ALBUM CUT	59
60	59	—	2	**IT'S A GREAT DAY TO BE ALIVE** B.J.WALKER JR.,T.TRITT (D.SCOTT)	TRAVIS TRITT COLUMBIA ALBUM CUT	59
				HOT SHOT DEBUT		
61	NEW ▶		1	**LITTLE DRUMMER BOY** D.HUFF,K.DAVIS,H.ONORATI (H.Simeone)	LONESTAR BNA ALBUM CUT	61
62	NEW ▶		1	**OLD TIME CHRISTMAS** T.BROWN,G.STRAIT (A.BARKER,J.JARVIS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	62
63	NEW ▶		1	**IT'S MY TIME** M.MCBRIDE,P.WORLEY (B.CRAIN,T.HYLER,K.TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	63
64	64	70	5	**WHAT DO YOU WANT FROM ME NOW** G.FUNDIS,B.YATES (B.YATES,M.GEIGER,B.TAYLOR)	BILLY YATES (C) (D) COLUMBIA 79405	57
65	NEW ▶		1	**CHRISTMAS IN YOUR ARMS** S.WARNER (S.WARNER,B.ANDERSON)	STEVE WARINER CAPITOL ALBUM CUT	65
66	73	73	6	**SANTA'S GOT A SEMI** D.JOHNSON,J.HOBBS (D.JOHNSON,P.BUNCH)	KEITH HARLING GIANT ALBUM CUT	60
67	RE-ENTRY		7	**O HOLY NIGHT** M.MCBRIDE (J.S.DWIGHT,A.ADAM)	MARTINA MCBRIDE RCA ALBUM CUT	11
68	61	61	8	**HAVE YOURSELF A MERRY LITTLE CHRISTMAS** M.MCBRIDE,P.WORLEY (H.MARTIN,R.BLANE)	MARTINA MCBRIDE RCA ALBUM CUT	53
69	NEW ▶		7	**THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE)** M.MCBRIDE,P.WORLEY (M.TORME,R.WELLS)	MARTINA MCBRIDE RCA ALBUM CUT	53
70	69	—	8	**WHITE CHRISTMAS** M.MCBRIDE,P.WORLEY (I.BERLIN)	MARTINA MCBRIDE RCA ALBUM CUT	69
71	63	59	6	**HOW LONG** B.J.WALKER,JR.,K.LEHNING (A.WILLIAMS,D.WILLIAMS)	BRYAN WHITE ASYLUM ALBUM CUT/WRN †	56
72	11	63	4	**SHE IS** R.CROWELL (H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT	65
73	11	61	4	**THERE WILL COME A DAY** B.GALLIMORE,F.HILL (B.LUTHER,A.MAYO,C.LINDSEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	69
74	72	63	8	**CAN'T FIGHT THE MOONLIGHT** T.HORN (D.WARREN)	LEANN RIMES (C) (D) CURB 73116	69
75	NEW ▶		1	**DOWN WITH THE OLD MAN (UP WITH THE NEW)** K.LEHNING (M.CATES)	RANDY TRAVIS WARNER BROS. ALBUM CUT/WRN	75

○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

DECEMBER 23, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	12	**THE WAY YOU LOVE ME** WARNER BROS. 16818/WRN 11 weeks at No. 1	FAITH HILL
2	2	2	9	**OKLAHOMA/WARM & FUZZY** EPIC 79503/SONY	BILLY GILMAN
3	3	3	17	**CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU** CURB 73116	LEANN RIMES
4	5	5	14	**MY CELLMATE THINKS I'M SEXY** MONUMENT 79495/SONY	CLEDUS T. JUDD
5	5	5	3	**HOW DO YOU LIKE ME NOW?!** DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
5	5	5	20	**BEST OF INTENTIONS** COLUMBIA 79404/SONY	TRAVIS TRITT
7	3	3	6	**MEANWHILE BACK AT THE RANCH** CURB 73118	THE CLARK FAMILY EXPERIENCE
8	5	8	23	**YOU WON'T BE LONELY NOW** MONUMENT 79440/SONY	BILLY RAY CYRUS
9	8	12	5	**ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY** COLUMBIA 79515/SONY	MONTGOMERY GENTRY
10	10	10	45	**BREATHE** ● WARNER BROS. 16884/WRN	FAITH HILL
11	11	9	27	**THAT'S THE WAY** CURB 73106	JO DEE MESSINA
12	12	14	9	**I'M IN** EPIC 79496/SONY	THE KINLEYS
13	13	13	13	**MY LOVE GOES ON AND ON** VIRGIN 58867	CHRIS CAGLE
14	15	16	8	**GEORGIA** ARISTA NASHVILLE 69010	CAROLYN DAWN JOHNSON
10	10	16	5	**NOBODY'S GOT IT ALL** EPIC 79481/SONY	JOHN ANDERSON
10	10	16	33	**ONE VOICE** EPIC 79396/SONY	BILLY GILMAN
17	10	17	10	**SO WHAT** EPIC 79502/SONY	TAMMY COCHRAN
10	17	16	23	**I NEED YOU** S/A/RROW 58863/CAPITOL/CURB	LEANN RIMES
10	20	20	33	**WHEN YOU NEED MY LOVE** DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
20	10	16	23	**THAT'S THE KIND OF MOOD I'M IN** EPIC 79447/SONY	PATTY LOVELESS
21	21	21	183	**HOW DO I LIVE** ▲ CURB 73022	LEANN RIMES
22	23	23	65	**ROCKY TOP '96** DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
23	NEW ▶		1	**POUR ME** WARNER BROS. 16816/WRN	TRICK PONY
24	22	22	42	**GOODBYE EARL** ● MONUMENT 79352/SONY	DIXIE CHICKS
25	24	24	19	**NOW THAT'S AWESOME** BNA 67286/RLG	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2000, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

NEW ERA: After more than a year of careful consideration and plenty of input from radio and the record community, Billboard will unveil a new 60-position Hot Country Singles & Tracks, replacing our current 75-position chart, in our Jan. 13 issue, the first one printed in 2001. This change will also apply to sister publication Country Airplay Monitor.

Since country's early-'90s boom period, corporate consolidation, tighter playlists, a smaller reporting panel, and the extended chart life of singles have affected our weekly airplay charts. Those factors have caused a shrinking detection threshold and erratic debut patterns for titles that receive unsolicited play as album cuts or incidental airplay on syndicated shows. The resultant softer bottom of the chart has prompted some readers to question the value of the chart's lower rungs.

Reducing the chart's length will also change the measurement of weeks on the chart. Early chart weeks accumulated in the lower ranks for tracks that are later officially released to radio become problematic, particularly for developing artists. These early chart weeks artificially age such songs because the "weeks on" column does not accurately reflect how long these tracks have actually been in active rotation at most stations.

A vast majority of country's record promotion leaders have expressed concern that a premature chart debut spurred by the aforementioned factors exerts undue pressure to sustain a growth in airplay for such titles amid the already erratic activity at the lower end of the chart. Likewise, many programmers and consultants believe a shorter chart would heighten the impact of a debut and allow more stories to develop on a new single before it charts. This may be the first time that caretakers of a genre felt they would benefit from a Billboard chart being shorter rather than longer.

In addition to trimming 15 positions from the chart, our recurrent rule for removing descending titles will change, just as it has several times over the years in reaction to changes at country radio. Under the existing rule, descending titles are removed from the chart after 20 weeks when they fall below No. 25. The new policy will remove descending titles that are more than 20 weeks old when they fall below No. 20.

It has never been our objective to arbitrarily dictate to readers—particularly those in the radio programming ranks—when titles should be considered recurrents. However, a recurrent rule is vital to accurately reflect how active songs compete with each other. We welcome your comments and questions regarding this change. Please direct them to me at wjessen@billboard.com.

RIGHT IN THE WRONG DIRECTION: For the fifth consecutive week, **Garth Brooks** takes the biggest airplay increase on the singles chart, as "Wild Horses" (Capitol) gains 596 detections to jump 27-18, picking up Airpower stripes along the way. Brooks' increase is a factor in six titles that drop in rank but bullet with increases, including **Gary Allan's** "Right Where I Need To Be" (MCA Nashville), which gains 16 spins but drops 41-43. That title, which logs 21 chart weeks, is allowed to remain on the list based on its increase and an ongoing promotion push by the label. If the new Hot Country rules were already in play, this would be the song's 13th chart week.

Rebel Jumps Stanley Set To Tie In With 'Brother'

BY RAY WADDELL

NASHVILLE—Increased focus on traditional bluegrass generated by the film "O Brother, Where Art Thou?" (Billboard, Oct. 21) and Ralph Stanley's appearance on that soundtrack should provide a boost to Stanley's latest release, the "Man Of Constant Sorrow" compilation, due Dec. 26 on Rebel Records.

"Sorrow" will also attract attention through the appearance on the record of the late Keith Whitley, who joins Stanley as a member ofthe latter's Clinch Mountain Boys on four cuts, three of which were previously unavailable on CD.

"I think a lot of people will be waiting on [the new album] when they find out it's coming out," says Stanley, adding that he thinks "Man Of Constant Sorrow" is a good representation of his style. "I'm pretty well pleased with it."

The 73-year-old Stanley is a titan in the bluegrass world, having recorded more than 150 albums, received six Grammy nominations, and been awarded an honorary doctorate of music from Lincoln Memorial University in Tennessee. On the soundtrack to the Coen Brothers' new film, "O Brother, Where Art Thou?," he performs an a cappella version of "O Death." The same song appears on the new Rebel release featuring Stanley and Whitley, one of five songs on the record never before released on CD. Whitley died in 1989.

"Three of the songs are from Keith Whitley's last album with Ralph, and they're very powerful tracks," says Greg McGraw, marketing director for Charlottesville, Va.-based Rebel Records. "Keith was probably at his peak for that style of music on those ["Clinch Mountain Gospel"] sessions."

The other two songs from "Clinch Mountain Gospel" on the new release are the mournful "I Am Weary," and "I've Just Seen The Rock Of Ages." On all three the young Whitley's considerable bluegrass vocal chops are showcased in a striking blend with Stanley's seasoned mountain tenor.

Whitley's appearance is a bonus that should appeal to bluegrass and country fans alike, McGraw says. "If you can listen to Keith Whitley sing lead on 'I Am Weary' and not get chills, I'd be amazed," says McGraw. "Keith had that mountain sound. I compare his voice to a cold wind blowing through shutters."

MOVING UP

"Man Of Constant Sorrow" was originally planned for a Jan. 30 release, but the street date was moved up to capitalize on the marketing opportunities created by "O Brother, Where Art Thou?"

"We've been planning for a while to have a single CD compilation on Ralph that could best represent where he is musically," says McGraw. A show at Nashville's Ryman Auditorium earlier this year featuring Stanley and others on the "O Brother" soundtrack, as well as a Borders marketing campaign, led to the acceleration of the release.



STANLEY

"Borders has an endcap campaign around 'O Brother' featuring all of the artists on the soundtrack, and in order for us to get this piece in that campaign, we had to put out this compilation right now," says McGraw. "[Distribution North America], our distribution company, was very flexible to allow us to do this."

The "O Brother" soundtrack, released on Mercury, features acts ranging from Alison Krauss and Stanley to John Hartford and the Fairfield Four. "We hope this move will do a lot to draw attention to Ralph Stanley and bluegrass in general," says McGraw. "There's already starting to be a real buzz out there."

Borders will implement the soundtrack-related promotion during the whole month of January. Fifteen other titles will be tied in with the soundtrack. "We hope people who saw the movie and heard the soundtrack may pick up other titles," says John Bronicki, marketing director for Ann Arbor, Mich.-based Borders. "['Man Of Constant Sorrow"] fits in very well and gives definite exposure to the traditional bluegrass scene."

McGraw says Borders has been a big supporter of independent music in general and traditional bluegrass in particular. Bronicki says the genre sells for Borders.

"We do well with a lot of Ralph Stanley's more recent titles, with the most successful one probably being the 'Clinch Mountain Country' [tribute] release," says Bronicki. "I imagine the new release will also do well."

Other outlets for the release are also shaping up. "Anderson Merchandisers and the 1,800 Wal-Mart stores they represent have always been good to Ralph," says McGraw. "Handleman has also made a verbal commitment to bring this one in, which is not an easy thing to get. And we're looking at listening and positioning posts anywhere we can get them."

For his part, Stanley is pleased with the new attention focused on his music, as well as the film "O Brother, Where Art Thou?"

"I really loved that movie," he says. "It's different than a lot of movies we've been used to seeing. I loved the background music, which was different than what we're used to hearing [in movies]."

On "Man Of Constant Sorrow," death is a recurring theme, which Stanley says is indicative of the genre. "I've done a lot of music like that—it fits a lot of people where I'm from," he says. "Most songs like that have a good melody, and I pay more attention to the melody than I do the words. It helps you put a lot of feeling in it."

Appalachian fatalism aside, Stanley's relationship with Rebel has been remarkably long-lived. "Man Of Constant Sorrow" is Stanley's 33rd release on the label, and the artist is currently in the studio working on his next.

"We get along really well, and we agree, mostly," says Stanley of his relationship with his label. "They advertise me good, and they work hard for me. I like Rebel Records."

Meanwhile, Stanley will maintain his hectic touring festival in 2001 and beyond. "I dread long trips now, but I've been in it so long I don't know what I'd do without it," he says.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

34 **ALL NIGHT LONG** (Miss Hazel BMI/Songs Of Universal, BMI) WBM
11 **ASHES BY NOW** (Tessa, BMI)
B **BEST OF INTENTIONS** (Post Oak, BMI) HL
59 **BLUE CHRISTMAS** (Universal-PolyGram International, ASCAP) WBM
4 **BORN TO FLY** (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL
10 **BURN** (EMI Blackwood, BMI/EMI April, ASCAP/My Own Chit, BMI) HL
17 **BUT FOR THE GRACE OF GOD** (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM
74 **CAN'T FIGHT THE MOONLIGHT** (Realsongs, ASCAP) WBM
65 **CHRISTMAS IN YOUR ARMS** (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Wanner, BMI) HL
58 **THE CHRISTMAS SHOES** (Sony/ATV Songs, BMI/Lowery, BMI/WB, ASCAP/Jerry's Haven, ASCAP) HL/WBM
69 **THE CHRISTMAS SONG (CHESTNUTS ROASTING OR AN OPEN FIRE)** (Edwin H. Morris & Co., ASCAP/MPL Communications, ASCAP)
49 **DECK THE HALLS** (Public Domain)
35 **DON'T MAKE ME COME OVER THERE AND LOVE YOU** (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL
78 **DOWN WITH THE OLD MAN (UP WITH THE NEW)** (Sony/ATV Cross Keys, ASCAP) HL
37 **EVERY MAN FOR HIMSELF** (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL
25 **FEELS LIKE LOVE** (Vinny Mae, BMI) WBM
30 **GEORGIA** (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) WBM
47 **GO BACK** (Isham, BMI/SwaydeMan, ASCAP)
29 **A GOOD DAY TO RUN** (EMI Blackwood, BMI/Hatley Creek, BMI/Mike Curb, BMI) HL/WBM
24 **GO ON** (Hamsten Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
60 **HAVE YOURSELF A MERRY LITTLE CHRISTMAS** (EMI Feist, ASCAP) WBM
71 **HOW LONG** (Davand, BMI/Texascity, BMI)
45 **THE HUNGER** (Curb Magnasong, BMI/Red Quill, BMI/Moraine, BMI) WBM
3 **I LOST IT** (Major Bob, ASCAP/Warner-Tamerlane, BMI/Tascaster, BMI) WBM
48 **I'M IN** (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WBM
60 **IT'S A GREAT DAY TO BE ALIVE** (EMI April, ASCAP/House Of Bram, ASCAP) HL
63 **IT'S MY TIME** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Wildawn, ASCAP/Brian's Dream, ASCAP/CMI, ASCAP) HL
36 **I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU)** (Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL
57 **JINGLE BELLS** (Public Domain)
8 **JUST ANOTHER DAY IN PARADISE** (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
23 **KISS THIS** (Acuff-Rose, BMI/Thea Lotter, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM
55 **LEGACY** (Murrah, BMI/Neal Coty, BMI/Caribbean Stud, ASCAP/Big Picture, ASCAP/Suzabelle, ASCAP) WBM
61 **LITTLE DRUMMER BOY** (Mills Music, ASCAP/International Korwin, ASCAP)
13 **A LITTLE GASOLINE** (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL
12 **THE LITTLE GIRL** (Coburn, BMI/Ten Ten, BMI) WBM
46 **LIVE IT UP** (EMI Blackwood, BMI/Artbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
54 **LOOKIN' FOR LOVE** (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/CMI, ASCAP) HL
27 **LUCKY 4 YOU (TONIGHT I'M JUST ME)** (Without Anna, ASCAP/LehsemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) CLM/HL
19 **MEANWHILE BACK AT THE RANCH** (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/Warner-Tamerlane, BMI/Sail The Cow, BMI) WBM
51 **MERRY CHRISTMAS FROM THE FAMILY** (Bug, BMI/Keen Edge, BMI)
31 **MOVE ON** (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM
18 **MY LOVE GOES ON AND ON** (Caliber, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM
1 **MY REXT THIRTY YEARS** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
67 **O HOLY NIGHT** (Public Domain)
42 **OKLAHOMA** (WB, ASCAP/Richard And Castle, ASCAP/Song Of Van, ASCAP) WBM
62 **OLD TIME CHRISTMAS** (D-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP) HL
29 **ONE MORE DAY** (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
53 **PLEASE** (Jerstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP) HL/WBM
40 **POUR ME** (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM
43 **RIGHT WHERE I NEED TO BE** (Acuff-Rose, BMI/501 Broadway, BMI) HL
66 **SANTA'S GOT A SEMI** (Sydney Erin, BMI/Pat Price, BMI)
52 **SCREAM** (Daysprong, BMI/Little Chatterbox, BMI/Writers Extreme, BMI/Sis 'N Bro, ASCAP/Moraine Park, ASCAP)
72 **SHE IS** (Mike Curb, BMI/Hal Ketchum, BMI) WBM
36 **SHE MISSES HIM** (EMI Blackwood, BMI/Tim Johnson, BMI) HL
50 **SHE'S ALL THAT** (EMI Blackwood, BMI/BntSar, BMI) HL
7 **TELL HER** (Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
14 **THERE IS NO ARIZONA** (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
73 **THERE WILL COME A DAY** (Careers-BMG, BMI/Silverkriss, BMI/Songs Of DreamWorks, BMI) CLM/HL
41 **THINGS CHANGE** (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI) CLM/HL/WBM
15 **THIS EVERYDAY LOVE** (Irving, BMI/360 Music, SESAC/Emelia, SESAC) WBM
50 **WARM & FUZZY** (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI) HL
5 **WE DANCED** (EMI April, ASCAP/See Gayle, ASCAP) HL
29 **WE'RE SO GOOD TOGETHER** (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL/WBM
32 **WHAT DO YOU KNOW ABOUT LOVE** (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
64 **WHAT DO YOU WANT FROM ME NOW** (EMI Blackwood, BMI/Pay The Bill, BMI/Sixteen Stars, BMI/HoriPro, BMI/Milk The Whistle, BMI)
22 **WHEN IT ALL GOES SOUTH** (Sony/ATV Cross Keys, ASCAP) HL
39 **WHERE ARE YOU CHRISTMAS?** (WB, ASCAP/Universal, ASCAP/Blue Sky Rider, BMI/Sony/ATV Tree, BMI/Rye Songs, BMI/Songs Of Universal, BMI) HL/WBM
TR **WHITE CHRISTMAS** (Irving Berlin, ASCAP)
33 **WHO I AM** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
18 **WILD HORSES** (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM
2 **WITHOUT YOU** (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
44 **WRONG FIVE O'CLOCK** (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP)
B **WWW.MEMORY** (WB, ASCAP/Nee Haw, ASCAP) WBM
26 **YOU MADE ME THAT WAY** (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI) HL/WBM
21 **YOU SHOULDN'T KISS ME LIKE THIS** (Tokeco Tunes, BMI)

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	1	1	3	**TIM MCGRAW** CURB 77978 (12.98/18.98) 3 weeks at No. 1	GREATEST HITS	1
				◄ Greatest Gainer ►		
(2)	2	2	57	**FAITH HILL ▲⁴** WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
(3)	3	3	67	**DIXIE CHICKS ▲⁷** MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
(4)	5	6	8	**BILLY GILMAN ●** EPIC 61594/SONY (11.98 EQ/17.98)	CLASSIC CHRISTMAS	4
(5)	4	5	25	**BILLY GILMAN ▲** EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
6	6	4	5	**ALAN JACKSON** ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
(7)	7	7	11	**KENNY CHESNEY** BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
9	9	10	29	**LEE ANN WOMACK ▲** MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
8	8	8	19	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	1
(10)	10	11	11	**SHEDAISY** LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	10
19	19	19	9	**LONESTAR** BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME	11
19	19	19	19	**JO DEE MESSINA ●** CURB 77977 (11.98/17.98)	BURN	1
19	19	9	19	**SOUNDTRACK ▲** CURB 78703 (11.98/17.98)	COYOTE UGLY	1
(14)	19	19	8	**SARA EVANS** RCA 67964/RLG (11.98/17.98)	BORN TO FLY	1
(15)	16	12	83	**SHEDAISY ▲** LYRIC STREET 165002/HOLLYWOOD (10.98/16.98)	THE WHOLE SHEBANG	1
16	19	19	19	**AARON TIPPIN ●** LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	1
(17)	19	22	58	**TOBY KEITH ●** DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	1
19	19	19	19	**GEORGE STRAIT** MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
19	19	19	19	**TRAVIS TRITT** COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	1
20	20	20	80	**LONESTAR ▲²** BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
21	21	19	80	**BRAD PAISLEY ●** ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES	13
(22)	19	24	19	**EMMYLOU HARRIS** NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	1
23	23	27	50	**ANNE MURRAY ●** STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	1
24	19	27	84	**TIM MCGRAW ▲³** CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
25	25	25	6	**VARIOUS ARTISTS** HIP-O 541831/UNIVERSAL (11.98 CD)	A COUNTRY SUPERSTAR CHRISTMAS III	22
(26)	27	25	40	**GEORGE STRAIT ▲** MCA NASHVILLE 170100/11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
27	26	19	8	**DWIGHT YOAKAM** REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	1
(28)	19	19	27	**RASCAL FLATTS** LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS	14
29	19	19	8	**JAMIE O'NEAL** MERCURY 170132 (8.98/12.98)	SHIVER	22
30	33	33	42	**PHIL VASSAR** ARISTA NASHVILLE 18691/RLG (10.98/16.98)	PHIL VASSAR	23
31	29	29	6	**CLEDUS T. JUDD** MONUMENT 85106/SONY (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES	25
32	32	32	83	**KENNY ROGERS ▲** DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	1
33	26	26	59	**ALAN JACKSON ▲** ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	1
(34)	40	44	10	**KENNY ROGERS** DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
(35)	37	40	55	**REBA MCENTIRE ●** MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
(36)	36	35	12	**TERRI CLARK** MERCURY 170157 (11.98/17.98)	FEARLESS	8
37	35	36	8	**JOHNNY CASH** AMERICAN/COLUMBIA 69691/CRG (10.98 EQ/17.98)	AMERICAN III: SOLITARY MAN	11
38	39	38	10	**ROY D. MERCER** VIRGIN 50003 (10.98/16.98)	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
39	38	37	65	**MARTINA MCBRIDE ▲** RCA 67824/RLG (10.98/16.98)	EMOTION	3
40	42	39	45	**KEITH URBAN** CAPITOL 97591 (10.98/16.98)	KEITH URBAN	18
41	34	34	8	**BILLY RAY CYRUS** MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
42	41	42	88	**JOHNNY CASH** LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
43	43	41	9	**MERLE HAGGARD** ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
44	45	45	17	**RODNEY CARRINGTON** CAPITOL 24827 (10.98/17.98)	MORNING WOOD	18
45	46	48	59	**GARY ALLAN ●** MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
46	44	47	6	**RANDY TRAVIS** WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	41
47	48	46	16	**BILL ENGVALL** BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
48	50	51	33	**ROY D. MERCER** VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
49	51	52	59	**LEANN RIMES ▲** CURB 77947 (10.98/17.98)	LEANN RIMES	1
50	49	43	5	**SAWYER BROWN** CURB 77976 (11.98/17.98)	THE HITS LIVE	35
51	47	50	34	**SOUNDTRACK** BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
52	55	68	27	**RONNIE MILSAP** VIRGIN 48871 (17.98/24.98)	40 #1 HITS	28
53	52	53	88	**MONTGOMERY GENTRY ●** COLUMBIA 69156/SONY (10.98 EQ/16.98)	TATTOOS & SCARS	10
54	53	54	34	**VINCE GILL** MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
				◄ Pacesetter ►		
(55)	61	66	60	**JEFF FOXWORTHY** WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
56	59	56	93	**KENNY CHESNEY ▲²** BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
				◄ Hot Shot Debut ►		
(57)	NEW ▶		1	**SOUNDTRACK** MERCURY 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	57
58	56	55	79	**CHRIS LEDOUX** CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
59	58	—	2	**RICKY VAN SHELTON** AUDIUM 8120/KOCH (10.98/17.98)	BLUE CHRISTMAS	58
60	60	57	32	**CHAD BROCK** WARNER BROS. 47659/WRN (11.98/17.98)	YES!	17
61	54	49	6	**BRYAN WHITE** ASYLUM 47890/WRN (11.98/17.98)	GREATEST HITS	25
62	65	60	63	**CLINT BLACK ●** RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
63	63	58	6	**PATSY CLINE** UTV 560214 (21.98 CD)	THE ULTIMATE COLLECTION	49
64	57	61	36	**VARIOUS ARTISTS** TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
65	72	63	19	**CHRIS LEDOUX** CAPITOL 26601 (10.98/17.98)	COWBOY	17
66	73	73	82	**DWIGHT YDAKAM ●** REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
67	62	—	2	**JOHN BERRY** ARK 21 810061 (10.98/17.98)	MY HEART IS BETHLEHEM	62
68	66	65	15	**PATTY LOVELESS** EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
(69)	RE-ENTRY		11	**LORETTA LYNN** AUDIUM 8119 (17.98 CD)	STILL COUNTRY	37
70	67	67	7	**CHRIS CAGLE** VIRGIN 28293 (8.98/12.98)	PLAY IT LOUD	59
(71)	RE-ENTRY		65	**ALISON KRAUSS** ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
72	71	74	36	**VARIOUS ARTISTS** TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
73	69	59	34	**ERIC HEATHERLY** MERCURY 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE	17
(74)	NEW ▶		1	**NICKEL CREEK** SUGAR HILL 3909/VANGUARD (16.98 CD)	NICKEL CREEK	74
75	70	75	36	**VARIOUS ARTISTS** TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

DECEMBER 23, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	**DIXIE CHICKS ◆¹⁰** MONUMENT 68195/SONY (10.98 EQ/17.98) 13 weeks at No. 1	WIDE OPEN SPACES	150
2	1	**GARTH BROOKS ▲** CAPITOL 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	14
3	3	**MARTINA MCBRIDE ●** RCA 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	31
4	4	**SHANIA TWAIN ◆¹⁰** MERCURY 536003 (12.98/18.98)	COME ON OVER	162
5	5	**BURL IVES** MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	25
9	8	**GEORGE STRAIT** MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	22
7	6	**FAITH HILL ▲⁵** WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	138
8	10	**REBA MCENTIRE** MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	21
9	7	**VINCE GILL ▲²** MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	81
10	9	**TRISHA YEARWOOD ●** MCA NASHVILLE 111091 (3.98/6.98)	THE SWEETEST GIFT	27
11	12	**VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ●** MCA NASHVILLE 170088 (10.98/17.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	30
12	11	**REBA MCENTIRE ▲** MCA NASHVILLE 442031 (3.98/7.98)	MERRY CHRISTMAS TO YOU	63
19	10	**ALAN JACKSON ▲⁴** ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	268
14	18	**KENNY ROGERS ●** MAGNATONE 108 (10.98/16.98)	THE GIFT	27
15	16	**GARTH BROOKS ◆¹³** CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	108
18	19	**BROOKS & DUNN ▲²** ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	169
17	17	**GEORGE STRAIT ▲²** MCA NASHVILLE 325800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	61
18	13	**PATSY CLINE ▲** MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	104
19	20	**JOHN DENVER & THE MUPPETS ▲** LASERLIGHT 12761 (1.98/5.98)	A CHRISTMAS TOGETHER	34
20	14	**JOHN DENVER** MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	129
21	23	**HANK WILLIAMS JR. ▲⁵** CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	340
22	21	**ALAN JACKSON ▲** ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	HONKY TONK CHRISTMAS	56
23	23	**ANNE MURRAY** SBK/EMI 31145/CAPITOL (10.98/16.98)	BEST OF THE SEASON	9
23	22	**VARIOUS ARTISTS** HIP-O 440124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	14
19	—	**PATSY CLINE ▲⁷** MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	713

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 2000, Billboard/BPI Communications and SoundScan, Inc.

Top Jazz Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	79	**DIANA KRALL** ▲ VERVE 398404/VG	66 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	2	**VARIOUS ARTISTS** HIP-O 541582/UNIVERSAL	YULE B' SWINGIN' TOO!
3	3	4	**VARIOUS ARTISTS** LEGACY/COLUMBIA/VERVE 61432/CRG	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC
4	4	5	**CYRUS CHESTNUT & FRIENDS** ATLANTIC 83366/AG	A CHARLIE BROWN CHRISTMAS
5	5	10	**TONY BENNETT** COLUMBIA 69103/CRG	ULTIMATE TONY BENNETT
6	9	5	**LOUIS ARMSTRONG** COLUMBIA 61433/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
7	7	5	**VARIOUS ARTISTS** LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS' JAZZ
8	6	3	**PAT METHENY** WARNER BROS. 47907	TRIO - LIVE
9	16	20	**JANE MONHEIT** N-CODED 4207/WARLOCK	NEVER NEVER LAND
10	8	49	**STEVE TYRELL** ATLANTIC 83209/AG	A NEW STANDARD
19	10	11	**PATRICIA BARBER** PREMONITION/BLUE NOTE 27290/CAPITOL	NIGHTCLUB
12	11	12	**DIANA KRALL** JUSTIN TIME 40050	STEPPING OUT
19	11	43	**JOHN COLTRANE** RHINO 79778	THE VERY BEST OF JOHN COLTRANE
14	11	80	**HARRY CONNICK, JR.** ● COLUMBIA 69618/CRG	COME BY ME
19	16	3	**KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE** ECM 543816	WHISPER NOT (LIVE IN PARIS 1999)
18	12	3	**THE MANHATTAN TRANSFER** ATLANTIC 83394/AG	THE SPIRIT OF ST. LOUIS
17	14	11	**DAVID BENOIT** GRP 543637/VG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
18	12	6	**BILLIE HOLIDAY** VERVE 549081/VG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
19	20	16	**MILES DAVIS** LEGACY/COLUMBIA 61405/CRG	BLUE MILES
20	24	51	**KEITH JARRETT** ECM 547949	THE MELODY AT NIGHT, WITH YOU
19	21	3	**JOHN COLTRANE** VERVE 549083/VG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE
22	14	11	**REGINA CARTER** VERVE 543927/VG	MOTOR CITY MOMENTS
18	11	51	**MILES DAVIS** LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
24	RE-ENTRY		**DAVE BRUBECK** LEGACY/COLUMBIA 61442/CRG	KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK
25	RE-ENTRY		**ELLA FITZGERALD** VERVE 549087/VG	KEN BURNS JAZZ - THE DEFINITIVE ELLA FITZGERALD

TOP CONTEMPORARY JAZZ ALBUMS™

			No. 1	
1	1	13	**RACHELLE FERRELL** CAPITOL 94940	13 weeks at No. 1 INDIVIDUALITY (CAN I BE ME?)
9	2	6	**VARIOUS ARTISTS** BMG SPECIAL PRODUCTS 45677	A SMOOTH JAZZ CHRISTMAS
3	3	16	**KENNY G** ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
4	3	16	**BONEY JAMES/RICK BRAUN** WARNER BROS. 47557	SHAKE IT UP
9	3	7	**PAUL HARDCASTLE** TRIPPIN 'N' RHYTHM/HARDCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS
4	3	3	**KIRK WHALUM** WARNER BROS. 47887	UNCONDITIONAL
7	3	3	**THE RIPPINGTONS FEATURING RUSS FREEMAN** PEAK 8500/CONCORD	LIFE IN THE TROPICS
8	11	43	**DAVE KOZ** CAPITOL 99458	THE DANCE
9	7	12	**ST. GERMAIN** BLUE NOTE 25114/CAPITOL	TOURIST
19	3	16	**FOURPLAY** WARNER BROS. 47694	FOURPLAY... YES, PLEASE!
19	11	3	**MEDESKI MARTIN & WOOD** BLUE NOTE 22841*/CAPITOL	THE DROPPER
12	11	3	**VARIOUS ARTISTS** RKSF 2001/RYKO/PALM	KKSF 103.7 SMOOTH JAZZ - VOLUME 11 SAMPLER FOR AIDS RELIEF
18	11	21	**CRAIG CHAQUICO** HIGHER OCTAVE 49272/VIRGIN	PANORAMA - THE BEST OF CRAIG CHAQUICO
14	16	29	**GEORGE BENSON** GRP 543586/VG	ABSOLUTE BENSON
15	16	3	**INCOGNITO** TALKIN' LOUD/BLUE NOTE 548283/VG	THE BEST OF INCOGNITO
16	20	40	**AL JARREAU** GRP 547868/VG	TOMORROW TODAY
18	16	16	**DAN HICKS AND THE HOT LICKS** SURFDOG 67113 HOLLYWOOD	BEATIN' THE HEAT
18	13	22	**WALTER BEASLEY** SHANACHIE 5071	WON'T YOU LET ME LOVE YOU
19	21	3	**VARIOUS ARTISTS** RYKODISC 2005/RYKO PALM	SMOOTH JAZZ VOL. 7- WJJZ 106.1
10	16	3	**VARIOUS ARTISTS** WNUA 1234/RYKO PALM	WNUA — SMOOTH JAZZ SAMPLER 13
18	18	16	**BOB BALDWIN** ORPHEUS 70479	BOBBALDWIN.COM
22	24	11	**BELA FLECK AND THE FLECKTONES** COLUMBIA 62178/CRG	OUTBOUND
23	25	11	**WARREN HILL** NARADA JAZZ 49660/VIRGIN	LOVE LIFE
24	NEW ▶		**RICHARD ELLIOT** BLUE NOTE 30249/CAPITOL	THE BEST OF RICHARD ELLIOT
25	22	92	**BONEY JAMES** ● WARNER BROS. 47283	BODY LANGUAGE

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Jazz BLUE NOTES™



by Steve Graybow

POETRY IN MOTION: Jazz can make for strange bedfellows, cutting across cultural lines and uniting people whose paths might otherwise never cross. Such is the case with vocalist **Pamela Knowles** and Pulitzer Prize-winning poet **Yusef Komunyakaa.** While performing at the 1996 Kiama Jazz Festival in Australia, Knowles heard Komunyakaa (the festival's opening act) reciting his poetry and was prompted to strike up a friendship with him.



KNOWLES

Knowles, a singer of jazz standards and an actress who trained at the American Conservatory Theater and the London Academy of Music and Dramatic Art, recalls Komunyakaa's poetry as being "like an epiphany, showing me the power that words could have over people." Knowles and Komunyakaa, both Americans temporarily residing in Australia, began engaging in lengthy dialogues several times a week. "I really opened up to Yusef," the singer recalls.

After several weeks, Komunyakaa began writing song lyrics for Knowles, based upon their conversations. "He had never heard his words put to music, and I was searching for words that would take me beyond standards and express my own feelings and experiences," says Knowles, a world traveler who has sung on the Queen Elizabeth 2 and at **Ronnie Scott's** Jazz Club in London, as well as performed with members of New Zealand's Symphony Orchestra. "There was an unconditional honesty and trust in our working together."

"Thirteen Kinds Of Desire," released Dec. 5 on Knowles' own Cornucopia label, features Komunyakaa's lyrics set to music written by Knowles, with pianists **Matt McMahon**, **Alister Spence**, and **Jann Rutherford**. Distribution is provided by North Country Distributors.

"When you are in control of every aspect of the project, it forces you to determine for yourself exactly what you want," explains Knowles, who produced the album. "In the seventies, artists like **Bob Dylan** wrote lyrics that reflected the times, but jazz lyrics often tend to stay in the sentimental. Yusef and I strove to bring jazz lyrics into the here and now, and I had to create the right environment for each lyric to thrive in."

With its sparse instrumentation and understated yet dramatic vocalizations, "Thirteen Kinds Of Desire" is a showcase for both the singer and for Komunyakaa's picturesque lyrics, whose characterizations provide colorful stimulation for the mind's eye. "I call it a jazz theater piece," explains Knowles, who has thus far showcased the music twice in a live setting and has more performances planned for the coming year.

AND: Pianist **John Stetch** was recently awarded a year-long composing grant from the Canada Council. A native of Canada, Stetch released "Heavens Of A Hundred Days" Oct. 27 on the Justin Time label . . . Composer **Marlene Tachoir** was honored with the first GMN.com women in jazz award for composition for her original work titled "Flyer" . . . New York's Blue Note club celebrated its 19th anniversary Dec. 6 with an all-star jam, highlighted by the historic reunion of headliner **Elvin Jones** and **McCoy Tyner**.



For more information, visit www.betonjazz.com or call the BET ON JAZZ PROGRAMMING HOTLINE at (202) 608-2000 ext. 4010.

Clifford Plugs 'Songs For Every Use'

EMI Music Publishing U.K. Exec Exploits Catalog To Its Fullest Extent

BY NIGEL HUNTER

LONDON—"Horses for courses" could be the working slogan of Bob Clifford, standard catalog manager at EMI Music Publishing U.K. (EMIMP).

It means matching copyrights with opportunities on all fronts—records, film, television, advertising, or anything that comes along that needs a good and appropriate song or tune to enhance it.

"With a million-plus titles in the catalog, it's a question of what the users want and what we have available," says Clifford. "We have songs for every use."

He doesn't accept the cop-out theory that a large catalog like EMI's must contain a considerable proportion of dormant material that was of its time and isn't viable now. He believes all things are possible, and nothing should be written off or ignored, although sometimes older material that has passed through several buyouts or amalgamations can pose clearance problems.

Clifford keeps a close eye on the calendar to take advantage of specific events. "The centenary of Richard Rodgers' birth falls in mid-2002," he notes, "and his catalog is very important to us, not just financially but because of the beauty of the music. Mark Rowles of MRM, as chairman of the Rodgers Centenary, is organizing a substantial campaign to mark the occasion, which will encompass TV, radio, record releases, live events, theater, and films. Rowles formed a control group to work on the project consisting of EMI, Warner/Chappell, and Josef Weinberger, plus contributors by invitation, such as the Performing Right Society.



CLIFFORD

"We have the Rodgers and Oscar Hammerstein II musicals, [Warner/Chappell] has earlier Rodgers and Lorenz Hart works, and Weinberger controls the stock and amateur theatrical rights," he adds. "Everything is being discussed closely with Williamson Music in New York, the R&H Organization, and Rodgers' eldest daughter, Mary."

Clifford points out that this combination of forces and interests is characteristic of part of the contemporary music publishing business. Although there is obvious commercial rivalry, occasions like the birth centenary of an outstanding writer like Rodgers draw together the protagonists of his work in its various categories and

(Continued on page 36)



For Love. The G&P Foundation for Cancer Research, founded by songwriter Denise Rich, held an Angel Ball in New York recently in memory of her daughtsr Gabrisile Rich Aouad. President Clinton wss honorary chairmen of ths ball. Ths svsnt, at which Nstslls Cols sang "Livin' For Love," a song shs wrote with Rich, raised $4 million. Shown, from left, are Rich, Michael Jackson, first lady Hillary Clinton, and President Clinton.



Screen Play. BMI and Zomba Screen Music recently hosted a screening in Los Angeles of "The Contender" and a reception for composer Larry Groupe, who scored the film. Shown, from left, are Neil Portnow Sr., VP of West Coast operations/GM of Zomba Music; BMI's Doreen Ringsr Ross; director Rod Lurie; Groupe; and David May, VP of Zomba Screen Music.



For George. Gsorgs Wsiss, songwritsr snd prssident of the Songwriters Guild of America (SGA) was recently honored in Los Angeles with the SGA Millennium Award for his lifetime achievements. The event took place during SGA's West Coast membership meating. Weiss, seated, is shown with members of SGA's executive committee. Standing, from left, are Lewis Bachman, Mike Stoller, Earl Rose, Ray Evans, Rick Carnes, Donald Kahn, and Vic Mizzy.



Re-Upping. Bradley Spaltsr has re-signed a new global publishing agreement with Warner/Chappell Music. Hs is the producer/writer of "Liquid Dreams," the first release from Clive Davis' new J Records act O-Town. Hs has siso had songs recorded by Gladys Knight, Cleopatra, K-Ci & JoJo, and Babyface. Shown seated, from left, are Laurent Besencon, co-manager of Spalter at New Heights Entertainment; Spalter; and Alan Melina, Spalter's other co-manager. Shown stending are Judy Stakee, VP of creative services at Warner/Chappell, and attorney Michael Morris.

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

INDEPENDENT WOMAN PART 1 • Samuel J. Barnes, Jean Claude Olivier, Corey Rooney, Beyonce Knowles • ENOT/BMI, Sony/ATV Tunes/ASCAP, Sony/ATV Songs/BMI, Cori Tiffani/BMI, Beyonce/ASCAP

HOT COUNTRY SINGLES & TRACKS

MY NEXT THIRTY YEARS • Phil Vasser • EMI April/ASCAP, Phil Vasser/ASCAP

HOT R&B SINGLES

INDEPENDENT WOMAN PART 1 • Samuel J. Barnes, Jean Claude Olivier, Corey Rooney, Beyonce Knowles • ENOT/BMI, Sony/ATV Tunes/ASCAP, Sony/ATV Songs/BMI, Cori Tiffani/BMI, Beyonce/ASCAP

HOT RAP SINGLES

BABY IF YOU'RE READY • K. Proby, Calvin Gaines, Priest J. Brooks, Kevin Gilliam• Ney D/ASCAP, Sokol/ASCAP, Black Blessed Girl/ASCAP, High Priest/ASCAP, Famous/ASCAP, Show Me How Daddy Bell/ASCAP, Black Fountain/ASCAP

HOT LATIN TRACKS

YO TE AMO • Estefano • Sony/ATV Latin/BMI, World Deep Music/BMI

A CO Of Strouse's Pop, B'way Hits; Grand Slam Finalists Announced

BY STROUSE: Forty years ago, composer **Charles Strouse** and his lyric partner, **Lee Adams**, made their Broadway debut with the still-ingratiating score for "Bye Bye Birdie." Later scores with winning Strouse melodies included "All-American," "Golden Boy," "Applause," and "Annie" (the home of Strouse and **Martin Charnin's** mega show hit, "Tomorrow"). That Strouse song was cast in a contemporary light on the best-selling rap record "Hard Knock Life (Ghetto Anthem)," the title track of rapper **Jay-Z's** 1999 Grammy-winning album.

Actually, Strouse is part of rock'n'roll history beyond this hit and the affectionate satire of "Bye Bye Birdie." He had a top 10 recording in 1958 with "Born Too Late," with a lyric by **Henry Tobias**. More than 40 Strouse-associated songs are collected in a new promotional CD from New York-based Helene Blue Musique Ltd., which represents Strouse's writer interests. But that's not all: The label Helene Blue Musique/Harbinger Records has rereleased "Mayor," a 1985 show with both words and music by Strouse. In addition, Decca Records recently re-released the original cast album of "Applause." Besides Adams, Strouse's other lyric partners have included Charnin, **Alan Jay Lerner**, and **David Rogers**.

Currently, Strouse has a new show, "Palm Beach," for which he wrote both words and music and co-authored the book with **Barbara Siman**. The show is due to open in Palm Beach, Fla., next September under **Tony Walton's** direction. In addition, Strouse has written with Adams a musical version of the TV/film classic "Marty," with a book by **Rupert Holmes**, as well as a musical version of "An American Tragedy." He's written a new score for "The Night They Raided Minsky's" with lyricist **Susan Birkenhead**. Strouse's work can also be seen in a London revival of "Golden Boy," with five new songs, which is due to play in London next fall.

ENVELOPE PLEASE: Santa Monica, Calif.-based Songwriting Consultants Ltd. has announced the results of its Grand Slam Songwriting Contest. The grand-prize winner of a $1,000 gift certificate to Sam Ash Music Megastores is "Mona Lisa" by **Danish**, a group that comprises **Thomas Gallmeier, Adam Conway, Andreas Geck**, and **Nigel Philips**. Finalists included best song, "Guards At The Gate Of My Heart" by **Donna Aylor, Anders Rasmussen**, and **Mark Gates**; best melody, "Dreamy Heart" by **Komi Komlya**; and best band, **Sara Blue** and **Amber De Laurentis** (for the song "Sunset Already"). Each finalist writer/writing team receives an $850 eight-session songwriting consulting course with writer **Molly-Ann Leikin**.

Words & Music™

by Irv Lichtman

MAKING IT: An updated second edition of 1994's "Music, Money And Success: The Insider's Guide To Making Money In The Music Industry" (Schirmer Trade Books, 433 pages, $24.95), by brothers **Jeff Brabec**, VP of business affairs at Chrysalis Music Group, and **Todd Brabec**, executive VP and director of membership at ASCAP, is off the press this month. There are three new chapters—examining the Internet, sampling, and co-ventures and joint ventures—which is why, Todd tells Words & Music, "Making Money" has been added to this edition's subtitle.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Soundtrack selections, "How The Grinch Stole Christmas."
2. **Madonna**, "Music."
3. "Van Morrison Guitar Anthology Series."
4. **'N Sync**, "No Strings Attached."
5. **3 Doors Down**, "The Better Life."

Hot Latin Tracks™

Broadcast Data Systems

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 89 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				No. 1	
1	1	1	11	**CHAYANNE** SONY DISCOS † (4 weeks at No. 1)	YO TE AMO ESTEFANO (ESTEFANO)
2	4	7	6	**SON BY FOUR** COLUMBIA/SONY DISCOS †	CUANDO SEAS MIA R.WAKE (O.ALFANNO,Y.HENRIQUEZ,D.WARREN)
3	2	2	43	**SON BY FOUR** SONY DISCOS †	A PURO DOLOR A.JAEN (O.ALFANNO)
4	3	5	21	**CHRISTIAN CASTRO** ARIOLA/BMG LATIN †	POR AMARTE ASI K.SANTANDER (E.REYES,A.MONTALBAN)
5	7	4	9	**MDO** SONY DISCOS †	TE QUISE OLVIDAR A.JAEN (Y.MARRUFO,C.BAUTE)
6	6	8	8	**ROCIO DURCAL** ARIOLA/BMG LATIN	INFIEL NOT LISTED (V.YUNES CASTILLO)
7	5	3	12	**RICKY MARTIN** [illegible] †	SHE BANGS [illegible]
8	18	27	4	**JUAN GABRIEL** ARIOLA/BMG LATIN	ABRAZAME MUY FUERTE E.MAGALLANES (J.GABRIEL)
9	9	6	18	**RICARDO ARJONA** SONY DISCOS †	CUANDO R.ARJONA,A."CUCO" PENA (R.ARJONA)
10	15	30	4	**RENAN ARMENDAREZ COELLO** FONOVISA †	POEMA DE AMOR J.F.SCHIANTARELLI (J.F.SCHIANTARELLI)
11	11	25	8	**PEPE AGUILAR** MUSART/BALBOA †	QUE SEPAN TODOS PAGUILAR (I.RAMIREZ)
12	8	9	6	**EROS RAMAZZOTTI** ARIOLA/BMG LATIN †	FUEGO EN EL FUEGO R.NOWELLS (N.MANO,E.RAMAZZOTTI,C.GUIDETTI,A.COGLIATI)
13	12	15	11	**PEDRO FERNANDEZ** MERCURY/UNIVERSAL LATINO †	SIN TU AMOR H.PATRON (D.HARRIS,D.TERRY JR.)
14	10	10	16	**LOS TIGRES DEL NORTE** FONOVISA †	DE PAISANO A PAISANO E.HERNANDEZ (E.VALENCIA)
15	13	17	15	**EL COYOTE Y SU BANDA TIERRA SANTA** EMI LATIN †	TE SONE E.PAEZ,I.A.LUGO RUBIO (J.SABLETA)
				Greatest Gainer	
16	35	36	8	**KEVIN CEBALLO** RMM	MI PRIMER AMOR I.INFANTE (W.DUVALL)
17	22	37	3	**ELVIS CRESPO** SONY DISCOS †	WOW FLASH! J.DUCLERC (R.BARRERAS)
18	17	14	28	**ROGELIO MARTINEZ** DISCOS CISNE	Y SIGUES SIENDO TU T.SANDOVAL (S.TWAIN,R.LANGE)
19	16	12	12	**VICENTE FERNANDEZ** SONY DISCOS	BORRACHO TE RECUERDO PRAMIREZ (J.V.FLORES)
20	28	—	4	**INTOCABLE** EMI LATIN	ENSEÑAME A OLVIDARTE R.MUNOZ,P.MARTINEZ (L.PADILLA)
21	19	19	7	**EDOY HERRERA** J&N	PEGAME TU VICIO M.TEJADA (E.SAMUEL)
22	23	11	7	**LOS TUCANES OE TIJUANA** UNIVERSAL LATINO	ME GUSTA VIVIR OE NOCHE NOT LISTED (M.QUINTERO LARA)
23	14	13	14	**LAURA PAUSINI** WEA LATINA †	ENTRE TU Y MIL MARES A.CERRUTI (I.BALLESTEROS,B.ANTONACCI)
24	29	—	2	**CONJUNTO PRIMAVERA** FONOVISA	OIME, OIME, DIME NOT LISTED (O.OCHOA)
25	20	18	8	**PAULINA RUBIO** UNIVERSAL LATINO †	EL ULTIMO ADIOS C.RODRIGUEZ (ESTEFANO)
26	21	28	4	**LOS ANGELES DE CHARLY** FONOVISA †	UN SUENO I.RODRIGUEZ (G.AVIGLIANO)
27	25	22	18	**MELINA LEON** SONY DISCOS	CUANOO UNA MUJER A.JAEN (O.ALFANNO)
28	33	—	2	**BANOA EL RECODO** FONOVISA	OEJA NOT LISTED (J.A.BARRERAS)
29	31	32	14	**LUPILLO RIVERA** SONY DISCOS	TU Y LAS NUBES PRIVERA (J.A.JIMENEZ)
30	39	—	4	**BANDA MACHOS** WEA/ME/WEA LATINA	ME LLAMO RAQUEL BANDA MACHOS,B.LOMELI,T.CORIANT
31	26	35	14	**MICKEY TAVERAS** KAREN/UNIVERSAL LATINO	HISTORIA ENTRE TUS DEDOS M.TAVERAS (L.MASSIMO,G.GRIGNANI)
32	32	40	8	**LUIS FONSI** UNIVERSAL LATINO †	NO TE CAMBIO POR NINGUNA V.RENN (F.DE VITA)
33	38	39	14	**RIKARENA** J&N/SONY DISCOS	CUANDO EL AMOR SE DANA B.CEPEDA (B.CEPEDA)
34	24	16	15	**CHRISTINA AGUILERA** RCA/BMG LATIN †	VEN CONMIGO (SOLAMENTE TU) R.PEREZ (J.ABERG,P.REIN,R.PEREZ)
35	34	33	9	**OV7** SONY DISCOS †	ENLOQUECEME L.CERONI (L.CERONI,E.GRENCI,O.SCHWEBEL)
36	36	34	8	**'N SYNC** JIVE †	YO TE VOY A AMAR R.MARX (R.MARX,A.CHIRINO)
37	30	—	15	**ALEJANDRO FERNANOEZ** SONY DISCOS †	SI TE VAS E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
38	27	21	11	**OSCAR OE LA HOYA** EMI LATIN †	VEN A MI R.PEREZ (R.GIBB,B.GIBB,M.GIBB)
39	37	31	21	**CONJUNTO PRIMAVERA** FONOVISA †	EN CADA GOTA DE MI SANGRE J.GUILLEN (J.DE JESUS PINEDA RAMOS)
40	RE-ENTRY		11	**AZUL AZUL** SONY DISCOS †	LA BOMBA R.LAVERDE (E.ZAMORANO,A.MARTINEZ)

POP

24 STATIONS

1 **CHAYANNE** SONY DISCOS YO TE AMO
2 **CHRISTIAN CASTRO** ARIOLA/BMG LATIN POR AMARTE ASI
3 **MDO** SONY DISCOS TE QUISE OLVIDAR
4 **SON BY FOUR** COLUMBIA/SONY DISCOS CUANDO SEAS MIA
5 **RICARDO ARJONA** SONY DISCOS CUANDO
6 **ROCIO OURCAL** ARIOLA/BMG LATIN INFIEL
7 **EROS RAMAZZOTTI** ARIOLA/BMG LATIN FUEGO EN EL FUEGO
8 **SON BY FOUR** SONY DISCOS A PURO DOLOR
9 **RICKY MARTIN** COLUMBIA/SONY DISCOS SHE BANGS
10 **JUAN GABRIEL** ARIOLA/BMG LATIN ABRAZAME MUY FUERTE
11 **LAURA PAUSINI** WEA LATINA ENTRE TU Y MIL MARES
12 **ELVIS CRESPO** SONY DISCOS WOW FLASH!
13 **LUIS FONSI** UNIVERSAL LATINO NO TE CAMBIO POR NINGUNA
14 **PAULINA RUBIO** UNIVERSAL LATINO EL ULTIMO ADIOS
15 **PEDRO FERNANDEZ** MERCURY/UNIVERSAL LATINO SIN TU AMOR

TROPICAL/SALSA

15 STATIONS

1 **RICKY MARTIN** COLUMBIA/SONY DISCOS SHE BANGS
2 **KEVIN CEBALLO** RMM MI PRIMER AMOR
3 **EODY HERRERA** J&N PEGAME TU VICIO
4 **SON BY FOUR** COLUMBIA/SONY DISCOS CUANDO SEAS MIA
5 **ELVIS CRESPO** SONY DISCOS WOW FLASH!
6 **CHAYANNE** SONY DISCOS YO TE AMO
7 **MDO** SONY DISCOS TE QUISE OLVIDAR
8 **MICKEY TAVERAS** KAREN/UNIVERSAL LATINO HISTORIA ENTRE TUS DEDOS
9 **RIKARENA** J&N/SONY DISCOS CUANDO EL AMOR SE DANA
10 **LOS TOROS BANO** UNIVERSAL LATINO MI NINA
11 **CHRISTINA AGUILERA** RCA/BMG LATIN VEN CONMIGO (SOLAMENTE TU)
12 **'N SYNC** JIVE YO TE VOY A AMAR
13 **EROS RAMAZZOTTI** ARIOLA/BMG LATIN FUEGO EN EL FUEGO
14 **ANTHONY** J&N/SONY DISCOS YO TE CONFIESO
15 **DOMINIC** PRESTIGIO/SONY DISCOS LLORAN LAS ROSAS

REGIONAL MEXICAN

56 STATIONS

1 **RENAN ARMENDAREZ COELLO** FONOVISA POEMA DE AMOR
2 **LOS TIGRES DEL NORTE** FONOVISA DE PAISANO A PAISANO
3 **EL COYOTE Y SU BANDA TIERRA SANTA** EMI LATIN TE SONE
4 **VICENTE FERNANDEZ** SONY DISCOS BORRACHO TE RECUERDO
5 **INTOCABLE** EMI LATIN ENSEÑAME A OLVIDARTE
6 **ROGELIO MARTINEZ** DISCOS CISNE Y SIGUES SIENDO TU
7 **PEPE AGUILAR** MUSART/BALBOA QUE SEPAN TODOS
8 **LOS TUCANES DE TIJUANA** UNIVERSAL LATINO ME GUSTA VIVIR DE
9 **CONJUNTO PRIMAVERA** FONOVISA DIME, DIME, DIME
10 **LOS ANGELES OE CHARLY** FONOVISA UN SUENO
11 **BANDA EL RECODO** FONOVISA DEJA
12 **LUPILLO RIVERA** SONY DISCOS TU Y LAS NUBES
13 **BANDA MACHOS** WEA/MEXICO LATINA ME LLAMO RAQUEL
14 **BANDA EL RECODO** FONOVISA YO SE QUE TE ACORDARAS
15 **CONJUNTO PRIMAVERA** FONOVISA EN CADA GOTA DE MI SANGRE

Ⓒ Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2000 Billboard/BPI Communications, Inc.

Ceballo's R&B/Salsa Mix Climbs Chart



by Leila Cobo

FINDING A DISTINCTIVE new voice in the world of salsa has always been a daunting task. Then, with little fanfare, along comes 23-year-old **Kevin Ceballo**, a former background singer with a strong mezzo-tenor voice that makes him sound like a cross between a *sonero* and a soul singer.

Discovered by arranger and producer **Isidro Infante**, Ceballo's single "Mi Primer Amor"—from his RMM debut album of the same name—is the greatest gainer this issue, jumping from No. 35 to No. 16 on the Hot Latin Tracks chart.

"It's been a surprise that it's in the charts," admits Ceballo, who has been promoting his disc in Puerto Rico and on the East Coast. "Having the record, seeing it in my hands is a surprise. Anything that happens, whether it's long, short, or quick, I'm very grateful."

Ceballo, who's been playing piano since he was 7, was part of a five-man R&B group while attending the La Guardia High School of the Performing Arts in New York, but the troupe broke up when it was close to signing a deal. Undaunted, Ceballo sent out a solo R&B demo.

"People would love it, but then they saw I would be Latin, not black. So I got shut down a lot. And then, I thought, 'OK, let me get into Latin since I am Latin.' And, at the time, the whole **Ricky Martin** thing was happening, so from there I started doing background at the crappiest places in the Bronx [N.Y.]."

Ceballo met Infante through a recommendation from **India**, for whom he had sung background. Infante featured him as a singer on his album "Licencia Para Engañar" (License To Deceive) and later pitched him as a solo artist for RMM. "He has the musical preparation, and he puts 12 tons of feeling into whatever he sings," says Infante of Ceballo.

Ceballo is working "Mi Primer Amor" heavily, playing scores of shows with several groups, including **Son By Four.** His onstage trump card is playing piano solo—unusual for a salsa singer. He also sings a track on RMM's Christmas album and plans to audition for a couple of Broadway shows.

SONY DISCOS has formally announced the signing of beloved Puerto Rican diva **Ednita Nazario.** The singer's first disc under Sony is in the final stages of production and is expected to be released in February.

"Sony Discos is honored to have on its roster one of the great female artists of the Latin music entertainment business," said Sony chairman **Oscar Llord** in a statement. "Her style is unique, and her proven track record as a big seller will amplify the future success of our pop music division." Nazario was previously signed to EMI Latin.

BRAZILIAN NOTAS: Brazilian digital distribution company iMusica has signed an agreement with the national Brazilian Music Publishers Assn. establishing the rules for digital distribution to be adopted by the 34 music publishers affiliated with the association. (These include Warner/Chappell, EMI, BMG, Mercury, and Sony Music.) The agreement is the first that regulates digital music distribution in Brazil. Founded in February, iMusica has, through an alliance with Microsoft, developed a technological infrastructure for promoting and distributing music online, as well as for encoding, packaging, and licensing digital music and other media.

Guatemalan singer **Ricardo Arjona** is creating inroads to the Brazilian marketplace. Radio station Radio Nativa has produced a new version of Arjona's old hit, "Jesús Verbo No Sustantivo," featuring several Brazilian artists, among them **Rodrigo Foro, Adryana Ribero, Alexander Pires,** and **Ivete Sangalo.** Arjona has also finished recording Portuguese versions of five of his songs—"Mujeres," "Realmente No Estoy Tan Solo," "Señora De Las Cuatro Décadas," "Cuando" and "Desnuda." They'll be part of an album set for release in Brazil in early 2001, which will also include Spanish-language tracks.

CHRISTINA ON TOP: **Christina Aguilera's** Spanish debut, "Mi

(Continued on next page)

LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.)
3	**A PURO DOLOR** (EMOA, ASCAP)
R	**ABRAZAME MUY FUERTE** (BMG Arabella, ASCAP/San Angel, ASCAP)
19	**BORRACRO TE RECUERDO** (EMI April, ASCAP)
9	**CUANDO** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
33	**CUANDO EL AMOR SE DANA** (J&N, ASCAP)
2	**CUANDO SEAS MIA (MISS ME SO BAD)** (Realsongs, ASCAP/WB, ASCAP)
27	**CUANDO UNA MUJER** (EMOA, ASCAP)
14	**DE PAISANO A PAISANO** (TN Ediciones, BMI)
28	**DEJA** (Arpa, BMI)
14	**DIME, DIME, DIME** (Elzaz, BMI)
25	**EL ULTIMO ADIOS** (World Deep Music, BMI/Sony/ATV Latin, BMI)
39	**EN CADA GOTA DE MI SANGRE** (EMI Blackwood, BMI)
35	**ENLOQUECEME** (Beechwood, BMI/Sony/ATV Latin, BMI)
20	**ENSENAME A OLVIDARTE** (Ser-Ca, BMI)
23	**ENTRE TU Y MIL MARES** (WB, ASCAP)
12	**FUEGO ER EL FUEGO** (EMI)
31	**RISTORIA ENTRE TUS DEDOS** (Universal Musica, BMI)
6	**INFIEL** (EMI April, ASCAP)
40	**LA BOMBA** (Sony/ATV Discos, ASCAP)
22	**ME GUSTA VIVIN DE NOCHE** (Flamingo, BMI)
30	**ME LLAMO RAQUEL** (Ads, BMI/Seg San, BMI)
16	**MI PRIMEN AMOR** (Caribbean Waves, ASCAP)
32	**NO TE CAMBIO POR NINGUNA** (WB, ASCAP)
21	**PEGAME TU VICIO** (Cibao, RMI)
10	**POEMA DE AMOR** (Fenemusic, ASCAP)
4	**POR AMARTE ASI** (Eram, ASCAP/WB, ASCAP)
11	**QIRE SEPAN TODOS** (SACM Latin, ASCAP)
7	**SHE BANGS** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/WollyWorld, ASCAP/Desmunde, ASCAP)
37	**SI TE VAS** (FI PP, BMI)
13	**SIN TU AMOR** (Sony Music, BMI)
5	**TE QUISE OLVIDAR** (BMG Songs, ASCAP)
15	**TE SONE** (Mas Music, ASCAP)
29	**TU Y LAS RUBES** (Peer Intl., BMI)
26	**UN SUEDO** (Not Listed)
36	**VER A MI (RUR TO ME)** (Gibb Brothers, BMI/Careers-BMG, BMI)
34	**VEN CONMIGO (SOLAMENTE TU) (COME ON OVER BABY (ALL I WANT IS YOU))** (Air Chrysalis Scandinavia, ASCAP/BMG Scandinavia, STIM/Eclectic, ASCAP/Madhouse Forlag, ASCAP)
17	**WOR FLASH!** (Uda Socapi, ASCAP)
1R	**Y SIGUES SIENDO TU (YOU'RE STILL THE ONE)** (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI/Zomba, ASCAP)
1	**YO TE AMO** (Sony/ATV Latin, BMI/World Deep Music, BMI)
36	**YO TE VOY A AMAR (THIS I PROMISE YOU)** (Chi-Boy, ASCAP/Wixen, ASCAP/FI PP, BMI)



NOTAS

(Continued from preceding page)

Reflejo," has sat for 13 weeks in the No. 1 spot on The Billboard Latin 50 chart. According to her label (BMG US Latin), Aguilera has sold almost 600,000 copies in the U.S. alone, and her sales in Puerto Rico have surpassed those of her English-language album there. Aguilera's new single, "Pero Me Acuerdo De Tí," was released to radio the second week of December.

JANUARY ROCKS! The echoes of Brazil's Rock in Rio will reach Argentina in January with an intense series of concerts promoted by CIE-Rock & Pop. On Jan. 13, former **Judas Priest** singer **Rob Halford** will play at 45,000-seat Vélez stadium with **Iron Maiden** and **Queens Of The Stone Age.** Three days later, **Sting** and **Sheryl Crow** will perform on the same stage. **Red Hot Chili Peppers** will play Jan. 24. Another company, Roberto Costa's Pop Art, secured Buenos Aires' polo field for two shows to be held Jan. 17 and 18, featuring **R.E.M., Beck, Oasis,** and **Neil Young.**

SALINAS LIVE: Talented jazz and fusion guitarist **Luis Salinas** will perform compositions from his new album for GRP Records, "Rosario," Dec. 20 at Gran Rex Theater ... It was a mix and match of genres at the Voces de Iberoamérica en el Zócalo festival, which took place Dec. 2 and 3 in Mexico City. The event, organized by the Mexico City Institute of Culture, brought together **Tania Libertad, Engenia León, Mercedes Sosa, Oscar de León, Ely Guerra, Julieta Venegas, Ritmo Peligroso, Luis Eduarde Aute,** and **Pablo Milanés.** More than 30,000 people attended.

IN BRIEF: **Los Cardenales De Nuevo León** have renewed their contract with record label Disa for six more years ... The latest offspring of Colombian soap operas, "Yo Soy Betty La Fea," which is garnering extraordinary ratings worldwide, is also an album of the same name. The Sonolux disc, distributed in the U.S. by Sony since September, is about to get a commercial push through an on-air advertising campaign with Telemundo, which airs the soap in the U.S.

Assistance in preparing this column was provided by Randy Luna and Marcelo Fernández Bitar. Leila Cobo can be reached at 305-361-5279 or at lcobo@billboard.com. Material may be sent to 101 Crandon Blvd. Suite 466, Key Biscayne, Fl. 33149.

CLIFFORD

(Continued from page 34)

phases for mutual promotion and benefit.

"There's always a lot of networking going on. People who have a specialist knowledge about some writers, labels, or genres are eager and willing to provide their expertise in the furtherance of what they like and value, irrespective of their current roles and situations," Clifford observes. "There is a range of people you can go to that demonstrates that the old, friendly nature of the business still survives. We work closely with Alan Warner in Los Angeles, who has helped us with his incredible knowledge and information on many occasions."

EMIMP has recently concluded a reversionary rights deal with McHugh Music, the company owned by the family of the legendary songsmith Jimmy McHugh, for a large number of the songs he wrote.

Clifford is planning a promotional CD of McHugh songs for early next year that will target radio, TV, and advertising agencies. Before that, there will be "Motownmania," an album and TV special featuring the classic Motown hits. They will be performed by contemporary acts, such as Westlife, Steps, and S Club 7, interspersed with footage by historic Motown stars. The TV show will air in the U.K. Dec. 16 (a peak pre-Christmas slot) on ITV, and the companion CD album will be released a week later by Universal, with the possibility of single cuts from it.

Clifford is especially enthused about this project, as he spent a year promoting the Jobete Music catalog prior to joining EMIMP, which now administers the Motown copyrights.

"That's another example of how the unexpected often plays an intriguing role in this business," he observes. "I had no idea at the time that years later I would be directly involved with the Motown copyrights on a specific project."

EMIMP is constantly updating its Web site of current and back-catalog top titles and is revamping the site for 2001. A digitization process is being enacted to accompany the Web site next year. Clifford rates this showcase highly in today's global music world as a potent focus on EMI's catalog assets. He describes qualifications for inclusion in the top titles as a mixture of chart activity and general popularity. "If you can hum it, it should be in there," he says.

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
1	1	3	**A DAY WITHOUT RAIN** ◀ No. 1 ▶ (3 weeks at No. 1) REPRISE 47426/WARNER BROS	ENYA
2	2	10	**IF I COULD TELL YOU** ● VIRGIN 79893	YANNI
3	3	16	**MY ROMANCE: AN EVENING WITH JIM BRICKMAN** WINDHAM HILL 11557/RCA	JIM BRICKMAN
4	5	32	**SNOWFALL** RCA SPECIAL PRODUCTS 45680	YANNI
5	11	5	**AT HOME WITH ESTEBAN** DAYSTAR 8830	ESTEBAN
6	4	2	**POEM** NETTWERK 30165 HS	DELERIUM
7	8	7	**CHRISTMAS + SANTA FE** EPIC 62161	OTTMAR LIEBERT
8	6	16	**FRESH AIRE 8** AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
9	9	9	**VERY BEST OF YANNI** WINDHAM HILL 11568/RCA	YANNI
10	7	5	**SIMPLE GIFTS** WINDHAM HILL 11562/RCA	VARIOUS ARTISTS
11	10	55	**WINTER LIGHT** PRIVATE MUSIC/WINDHAM HILL 82176/RCA	YANNI
12	13	63	**PLAINS** ● WINDHAM HILL 11465/RCA	GEORGE WINSTON
13	12	11	**PURE HYMNS** FAITH MD 34581/GARDEN CITY	THE JOHN TESH PROJECT
14	14	98	**DESTINY** ● WINDHAM HILL 11396/RCA	JIM BRICKMAN
15	15	9	**STATE OF GRACE: MUSIC OF PAUL SCHWARTZ** WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
16	17	37	**NOUVEAU FLAMENCO** HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
17	18	91	**MANNHEIM STEAMROLLER MEETS THE MOUSE** AMERICAN GRAMAPHONE 860841/WALT DISNEY	MANNHEIM STEAMROLLER
18	16	87	**LOVE SONGS** PRIVATE MUSIC/WINDHAM HILL 82167/RCA	YANNI
19	19	57	**25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
20	20	11	**THE CHRISTMAS ALBUM** NARADA 47848/VIRGIN	DAVID LANZ
21	23	16	**FOREVER MORE-THE GREATEST HITS OF JOHN TESH** DECCA 159363/UNIVERSAL	JOHN TESH
22	22	4	**COMMUNION WITH GOD** WINDHAM HILL 11489/RCA	VARIDUS ARTISTS
23	24	3	**CHRISTMAS** TIM JANIS ENSEMBLE 1122	TIM JANIS
24	21	6	**ANTHEM** DECCA 159403	RONAN HARDIMAN
25	RE-ENTRY		**JUST ME** TIME LIFE 70017	LORIE LINE

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD *Asterisk indicates vinyl available HS indicates past and present Heatseekers titles © 2000 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
1	1	6	**CARRERAS-DOMINGO-PAVAROTTI (MERCURIO)** ◀ No. 1 ▶ SONY CLASSICAL 89131 (12.98 EQ/18.98) (3 weeks at No. 1)	THE THREE TENORS CHRISTMAS
2	2	13	**ANDREA BOCELLI** ● PHILIPS 464600 (12.98/18.98)	VERDI
3	3	57	**ANDREA BOCELLI** ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
4	4	5	**ANDREA BOCELLI** DECCA 464060 (35.98 CD)	PUCCINI: LA BOHEME
5	6	38	**YO-YO MA/EDGAR MEYER/MARK O'CONNOR** SONY CLASSICAL 66782 (1D.98 EQ/16.98)	APPALACHIAN JOURNEY
6	5	54	**CHICAGO SYMPHONY ORCHESTRA (LEVINE)** WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
7	7	11	**RENEE FLEMING** DECCA 467049 (16.98 CD) HS	RENEE FLEMING
8	12	4	**THE MORMON TABERNACLE CHOIR** TELARC 80552 (16.98 CD)	MORMON TABERNACLE CHRISTMAS
9	11	3	**VARIOUS ARTISTS** DECCA 465932 (16.98 CD)	AVE MARIA: ULTIMATE SACRED CHRISTMAS
10	10	7	**MARIA CALLAS** EMI CLASSICS 57057 (16.98 CD)	LEGEND
11	9	10	**MURRAY PERAHIA** SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS
12	13	17	**YO-YO MA** SONY CLASSICAL 60681 (1D.98 EQ/16.98)	SIMPLY BAROQUE II
13	14	16	**CHANTICLEER** TELDEC 81829 (16.98 CD)	MAGNIFICAT
14	15	88	**VARIOUS ARTISTS** CIRCA/VIRGIN 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
15	RE-ENTRY		**YO-YO MA** SONY CLASSICAL 60680 (1D.98 EQ/16.98)	SIMPLY BAROQUE

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	8	**CHARLOTTE CHURCH** ● ◀ No. 1 ▶ SONY CLASSICAL 89463 (12.98 EQ/18.98) (5 weeks at No. 1)	DREAM A DREAM
2	2	15	**SARAH BRIGHTMAN** ● NEMO STUDIO/ANGEL 56968 (1D.98/17.98)	LA LUNA
3	3	91	**CHARLOTTE CHURCH** ▲² SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
4	4	56	**CHARLOTTE CHURCH** ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
5	5	79	**SARAH BRIGHTMAN** ● REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
6	6	86	**SARAH BRIGHTMAN** ● NEMO STUDIO/ANGEL 56769 (1D.98/17.98)	EDEN
7	7	4	**LONDON SYMPHONY ORCHESTRA (WILLIAMS)** SONY CLASSICAL 89460 (25.99)	STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION
8	8	13	**LEE RITENOUR/DAVE GRUSIN** DECCA 579602 (18.98 CD)	TWO WORLDS
9	9	9	**JAZ COLEMAN** DECCA 467350 (11.98/17.98)	RIDERS ON THE STORM: THE DOORS CONCERTO
10	10	53	**SARAH BRIGHTMAN** REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
11	13	2	**CITY OF PRAGUE PHILHARMONIC** SILVA AMERICA 6D26 (17.98 CD)	CHRISTMAS CHORAL CLASSICS
12	12	80	**JOSHUA BELL/ESA-PEKKA SALONEN** SONY CLASSICAL 63D1D (17.98 EQ CD)	THE RED VIOLIN
13	11	56	**JOHN WILLIAMS** SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
14	NEW▶		**TAN DUN FEATURING YO-YO MA** SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER HIDDEN DRAGON
15	14	84	**LONDON SYMPHONY ORCHESTRA (WILLIAMS)** ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I THE PHANTOM MENACE

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

1 **A TENOR'S CHRISTMAS** CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL
2 **CHRISTMAS FESTIVAL** BOSTON POPS ORCHESTRA FIEOLER RCA VICTOR
3 **MERRY CHRISTMAS** ANDRE RIEU RAMPAGE
4 **MOST FABULOUS CLASSICAL CHRISTMAS** VARIOUS ARTISTS RCA VICTOR
5 **CHRISTMAS FAVORITES** CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL
6 **BACH: BRANDENBURG CONCERTOS** VARIOUS ARTISTS DG
7 **BEST OF THE MILLENHIUM** VARIOUS ARTISTS DG
8 **THE GREATEST CHRISTMAS SHOW ON EARTH** VARIOUS ARTISTS DECCA
9 **CHRISTMAS AT THE POPS** BOSTON POPS ORCHESTRA FIEOLER RCA VICTOR
10 **HUTCRACKER** PHIL.ORCH.ORMANOY SONY CLASSICAL
11 **ONLY CLASSICAL CD YOU HEED** VARIOUS ARTISTS RCA VICTOR
12 **TCHAIKOVSKY: HUTCRACKER/BEAUTY** ANTAL DORATI PHILIPS
13 **MOZART FOR YOUR MIHO** VARIOUS ARTISTS PHILIPS
14 **THE JOY OF CHRISTMAS** LEONARD BERHSTEIN SONY CLASSICAL
15 **BACH'S ADAGIOS** VARIOUS ARTISTS ERATO

TOP CLASSICAL BUDGET

1 **NUTCRACKER HIGHLIGHTS** PETER WOHLERT/BERLIN SYMPHONY ORCHESTRA LASERLIGHT
2 **PORTRAIT OF BACH** VARIOUS ARTISTS SONY CLASSICAL
3 **TRADITIONAL CHRISTMAS CAROLS** AMORARTIS CHAMBER CHOIR UNIVERSAL SPECIAL PRODUCTS
4 **HANOEL: MESSIAH (HLTS.)** VARIOUS ARTISTS LASERLIGHT
5 **PIANO CLASSICS** VARIOUS ARTISTS ST CLAIR
6 **MESSIAH HIGHLIGHTS/NUTCRACKER** VARIOUS ARTISTS MADACY
7 **RELAXING CLASSICS** VARIOUS ARTISTS ST. CLAIR
8 **20 CLASSICAL FAVORITES** VARIOUS ARTISTS MADACY
9 **CHRISTMAS WITH PAVAROTTI** LUCIANO PAVAROTTI LASERLIGHT
10 **BEST OF BEETHOVEN: VOL. 1** VARIOUS ARTISTS ST. CLAIR
11 **GUITAR CLASSICS** VARIOUS ARTISTS ST CLAIR
12 **BEST OF MOZART: VOL. 1** VARIOUS ARTISTS ST. CLAIR
13 **TRANQUIL CLASSICS** VARIOUS ARTISTS ST CLAIR
14 **ROMANTIC CLASSICS** VARIOUS ARTISTS ST CLAIR
15 **CHRISTMAS FAVORITES** BOSTON POPS ORCHESTRA FIEOLER RCA SPECIAL PRODUCTS

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Renner To Steer Universal Germany Into New Waters

BY WOLFGANG SPAHR and ADAM WHITE

HAMBURG—The man recently described as a barbarian by a high-ranking colleague is definitely inside the gates now.

He is Tim Renner, the 36-year-old A&R-oriented German record executive whose progress toward the upper echelons of the industry has been inexorable since 1992, when U96's "Das Boot" on Polydor Records became one of the first techno releases to explode into the pop mainstream of continental Europe's largest music market.

That record was an early calling card for Renner, who was Polydor's head of progressive music in Hamburg at the time. Today, he is the nominated chairman/CEO of Universal Music Germany and will take over that post Jan. 1, 2001, from Wolf D. Gramatke, the head of the company and its PolyGram predecessor for the past 11 years (**Billboard*Bulletin***, Dec. 8).

Thus, Renner inherits one of Universal Music International's powerhouse operating companies, with annual sales reported to exceed 1 billion deutsche marks ($451.9 million), a talent roster comprising some 200 acts, and a dominant market share in the 30% range.

Sharing the responsibility will be Vico Antippas, who is to augment his current duties as president of Universal Music Austria/Switzerland with the rank of executive VP/COO of Universal Music Germany, effective Jan. 1. Wingolf Mielke continues as executive VP/CFO of the German group of companies.



RENNER

It was Island/Def Jam Music Group president Lyor Cohen who jokingly called Renner a barbarian this past summer in the context of discussing Def Jam's plans to open its own unit in Berlin (Billboard, June 17). Cohen also said Renner was "a businessman who understands what we have experienced to build up a lifestyle company."

> *'It's time to take a stand and be radical. Being irrelevant is history'*
>
> – TIM RENNER –

On another occasion, Cohen's former co-president at Island/Def Jam, John Reid, said Renner was "probably the best A&R man in Germany" (Billboard, Dec. 11, 1999). The two men worked together on the U.S. launch of Rammstein, the flamethrowing German rock band developed at Motor Music, the PolyGram label Renner helmed after his initial Polydor success.

Rammstein is an act typical of those championed by the new chief of Universal Music Germany: tough, uncompromising, and highly attractive to a new generation of music buyers. Indeed, Renner says his instincts ("the courage to have fun") are key to future success in his new post. "It's time to take a stand and be radical," he declares. "Being irrelevant is history."



GRAMATKE

Outgoing chairman/CEO Gramatke, 53, is gracious in recognizing that Universal Music International chairman/CEO Jorgen Larsen is making a generational change at the German operation. "If you want to bet on the young executives, this is your chance to do that," he says of Renner. Industry sources indicate the latter's contract was due to expire in 2001.

Moreover, Gramatke notes that Universal itself is facing change under incoming proprietor Vivendi. "It's a new company, with new shareholders, new plans, a new financial year," he says. "If you introduce changes, it makes sense to do it at this time."

All this led to what Larsen calls a mutual agreement, in which Gramatke segues to nonexecutive chairman of Universal Music Germany. This will include continued involvement on the boards of the German affiliate of the International Federation of the Phonographic Industry, music TV network Viva, the German Phono Academy, and Universal Music's distribution company.

Gramatke is proud of his achievements at Universal Germany's helm and at PolyGram before that.

(Continued on page 46)

SGAE Label Relaunches, Gets Global Distribution

HOWELL LLEWELLYN

MADRID—Autor, the 3-year-old nonprofit record label run by Spanish authors and publishers' body SGAE, has been relaunched with its first-ever worldwide distribution deal.

In its new incarnation, Autor will continue to specialize in noncommercial material and has already reissued a 20-CD back catalog with redesigned packaging. It aims for an annual total of 15 new releases plus six special CD/book packages.



Effective immediately, Autor product is being distributed by Spain's Gran Vía Distribución (GVD)—part of music conglomerate Gran Vía Musical —which in turn has a distribution deal outside Spain with Universal Music Group.

For the first time, says Autor director Luis Francisco García, "we are a complete label, as we do everything from recording and

(Continued on page 46)

Universal Taiwan Merges With What's Music

BY TIM CULPAN

TAIPEI, Taiwan—Universal Music has consolidated its operations in the increasingly volatile Taiwanese market by merging its local affiliate with the What's Music Taiwan label.

The latter is a former independent (in which PolyGram held a minority stake) that later became a wholly owned Universal subsidiary.

"The new structure will streamline Universal's operations in Taiwan and also allow the company to respond to current market conditions," says Universal Music Greater China chairman Michael Hwang. "We are focusing on better utilizing the combined strengths of two extremely successful labels."

The restructuring takes effect immediately.

Citing the territory's "less than favorable" economic climate and Taiwan's serious piracy problem, Hwang says the merger "will affect certain people in the organization." Specifically, Universal Music Taiwan managing director Michael Chang has left the company. The new, restructured company will continue to operate as two separate labels, which will both report to Chang's replacement, Sunny Chang, previously What's Music Taiwan managing director.

According to Universal, Sunny Chang will look after the international pop, classical, and jazz repertoires, as well as both labels' back catalogs. Industry observers say bringing Sunny Chang on board gave Universal little choice but to put him at the top of the new structure in Taiwan, leaving Michael Chang out in the cold.

One Universal source suggests the deal was not unpredictable because of the longstanding friendship between Hwang and Sunny Chang. It has been suggested that there was no love lost between Michael Chang, seen as a "music man," and Hwang, who is considered to have more of a corporate viewpoint. Michael Chang was unavailable for comment.

> *'The new structure will streamline Universal's operations in Taiwan and also allow the company to respond to current market conditions'*
>
> – MICHAEL HWANG –

What's Music focuses mostly on band-related music, having found success with local rock groups such as Power Station. Its biggest star, however, is male vocalist Jacky Cheung, previously with PolyGram and Universal.

In July, Cheung was signed to What's Music Taiwan to record Mandarin-dialect repertoire, and to sister company What's Music Hong Kong to record Cantonese material (Billboard, July 29). The What's Music labels in Hong Kong, Singapore, and Malaysia remain separate, wholly owned subsidiaries of Universal Music Asia-Pacific.

Including joint ventures, Universal's Taiwan market share is now estimated at 25%. Industry observers say the merger came as no great surprise. Most local labels are looking to find a larger partner to buy them out, while the majors are looking to stake out positions in the local market. Of Taiwan's remaining indies, all eyes are now on Rock Records, which is believed to be entertaining big international suitors.

The local music industry has been hit from all sides over the past few years, with declining sales being compounded by the country's current economic turmoil and the increasing battle against piracy. That has pushed local labels to the wall. A number of companies have folded in the past year, with the rest holding on for dear life.

"It's a very risky climate—I wouldn't want to be in the shoes of a record company right now," says Corbett Wall, executive director of artist management and production company Crescendo Arts Group. "The market has been dropping 30% a year for four years. You do the math on that, and you know how tough it's getting."

He notes that while a top-selling Taiwanese artist would have sold 400,000 units four years ago, sales of 150,000 would be considered incredible today.

Assistance in preparing this story was provided by Winnie Chung in Hong Kong.

Israeli Version Of Grammys Sees Berger Win Big

BY SASHA LEVY

TEL AVIV, Israel—Singer/songwriter Dana Berger, as had been widely expected among local industry insiders, was the big winner at the second annual Tammuz Awards ceremony held here Dec. 6.



GAFNI

The awards are the brainchild of industry veteran Eitan Gafni, who set them up with music business association the Israeli Music Academy two years ago with the specific aim of organizing Israel's own Grammy-style awards. That differentiates the Tammuz Awards from other Israeli music awards, which are run by radio stations whose listeners do the voting.

The academy is open to all members of the Israeli music industry for a nominal fee, although it currently boasts only 350 members out of an estimated industry total of 3,000. Some 234

(Continued on page 46)

Canadian Execs Criticize U.S. A&R

2000 Releases Reflect Both Hit Mentality & Focus On The Long Term

BY LARRY LeBLANC

TORONTO—Few subjects get major-label Canadian A&R executives more riled than asking them their expectations of their American counterparts.

Canadian A&R executives at multinationals here increasingly work upfront with American labels to secure U.S. release commitments for Canadian acts they are seeking to sign. But they claim that U.S.-based A&R seems more concerned with landing the next mainstream pop hit than developing long-term artists.

"American A&R is more cautious than ever," says Warner Music Canada director of A&R Steve Blair. "If the music is not completely obvious, they are afraid to commit. I guess that does make me more cautious [in signings]. No matter how good a singer/songwriter is, it takes a lot of convincing to get them on board. Yet, once in awhile, a great singer/songwriter like David Gray pops through there."

"There's no way these days to predict American A&R interest," says Michael Roth, senior VP of A&R for Sony Music Entertainment Canada. "You just try to do your best, marrying commercial and artistic instincts, and hope that the U.S. A&R climate eventually comes back to what is important—the music. The way it is now, you find yourself looking at acts on a short-term level, which I don't think is good for the industry."

Roth suggests that rampant digital downloading is also influencing U.S. A&R choices. "What is popular and selling now is in response to a demographic that isn't buying records but downloading," he says. "U.S. labels are concentrating on the younger audience, which is perceived to be buying records."

This year has been one of transition for multinationals based in Canada. They have retooled their rosters toward more commercial pop, but there remains significant uneasiness here about the costs associated with creating globally competitive mainstream pop—and skepticism about Canada's ability to relevantly produce such music.

"When Canadian labels finally started to address the pop bubble happening in the marketplace, many executives thought [success] was going to be easy," recalls Keith Porteous, VP of A&R for BMG Music Canada. "They figured they'd easily get radio airplay and sales. It's not that simple. You have to be pretty bloody-minded—and a bit lucky."

"While we're now looking at pop acts and harder-edged rock acts, because the climate in America is that way right now, we are also looking at what works in this marketplace," says Jody Mitchell, director of talent acquisition and artist development for EMI Music Canada. "A lot of different musics work for Canada, regardless of the American situation. At the same time, changes are happening in America, and hopefully there is still room for singer/songwriters and alternative rock bands there."

Mitchell maintains it makes sense for Canadian A&R to secure a U.S. release commitment prior to signing an act. "We want our U.S. counterparts to have a look at an act with us," he explains. "You [can then] work in tandem. You can go out with a simultaneous North American release, and if there's any activity in their market, it reflects back here."

Canadian A&R executives acknowledge there is greater pressure than usual on them to succeed today. That's because, coinciding with a lull in establishing the next wave of Canadian talent, an unprecedented number of leading domestic acts slipped in sales this year (Billboard, May 20).

"A couple of our stalwarts certainly stumbled this year," agrees Porteous. "The Tragically Hip record ["Music @ Work"] was a non-event. That was the big one." According to SoundScan, the album, released June 13 by Canada's leading rock act of the '90s, has scanned 145,000 units, substantially less than any of its previous albums.



MITCHELL

Other veterans with albums in 2000 falling short of expectations are Love Inc. (ViK), Jann Arden (Universal), Our Lady Peace (Columbia), the Jeff Healey Band (Universal), Zuckerbaby (Universal), and Susan Aglukark (EMI). Also disappointing were major-label debuts by MacMaster & James (ViK), Damhnait Doyle (EMI), and Jay Englishman (WEA).

Major labels here say, however, 2000 was an unusually full year for their rosters' studio activities. Says Mitchell, "We now have Econoline Crush finishing mixing their album in Los Angeles, Bruce Guthro is 90% finished his [sophomore] album, Dayna Manning is recording for an August release, and producer Danny Greenspoon is finishing up some production work with John McDermott. On the Virgin side, Leahy and the Boomtang Boys are both recording."

"Much of our roster has been in the studio recently," says Allan Reid, senior VP of A&R for Universal Music Canada. "We've completed mixing Holly McNarland's new album for a second-quarter release. There's no release date for Len's debut album with us, but it's completed and will be released by Interscope in the U.S. What is really a beautiful record is Nancy Dumais' second album, 'Le Nombril' [The Navel], produced by Michel Pepin and Toby Gendron. It will be released in the first quarter."

Universal Canada plans a major rollout in March for the debut album by French-language hip-hop duo Latitude Nord, featuring Laurent Perez and Rabba Aitouyahia. Universal will release the album in France in March. "The first single, 'Young Gun Killers' [due Jan. 16], has a very aggressive video by Bernard Nadeau," says Reid. "The song relates how the media glorifies gang-banging kids."

At Warner, too, "it's been an extremely busy year in the studio," says Blair. "We have three new acts coming out next year: There's Toronto rock band Staggered Crossing in the first quarter, Montreal rapper Ricky J. in the second quarter, and the pop rock band Wave from Niagara Falls in June."

The most anticipated domestic releases of the first quarter are a pair of debut solo albums in March by veterans: "Coke Machine Glow" by Tragically Hip front man Gord Downie on his Universal-distributed Wiener Art label (March 6) and a release by Junkhouse leader Tom Wilson (Epic). "I'm so excited by Tom's record," says Roth. "His personality has been captured so perfectly on it."

The first quarter promises sophomore albums by Catherine Durant (WEA), and Copyright (ViK), plus a highly touted debut by Colette Baron Reed (EMI). In addition, there are releases by such veterans as Econoline Crush (EMI), Rubber (WEA), and John McDermott (EMI).

Canada's second quarter offers key releases by recently emerged Canadian headliners like Tea Party (EMI), Len (Universal), Big Sugar (Universal), Edwin (Epic), Holly McNarland (Universal), the Rascalz (ViK), Bruce Guthro (EMI), and Moist front man David Usher (EMI). Major-label debuts in the period include albums by Remy (Universal), Smoother (EMI), Wave (WEA), Ricky J. (WEA), and ex-Age Of Electric front man Todd Kearns (Universal).

Probably the second-quarter release arousing the most speculation will come from a still-unnamed five-girl vocal act that Universal Canada has been developing since August. Picked from auditions of 3,000 performers, the quintet will star in the "Pop Stars" series, airing nationally on Global Television Network starting Feb. 6. Universal will lead with a single in the first quarter; the album is due the second quarter. More than 700 songs were submitted for the project, based on a concept exported from New Zealand and Australia, where it materialized in platinum acts TrueBliss and Bardot.

"Our musical target for the group has moved several times," says Reid. "We first thought we were creating a mainstream pop act—more All Saints than Spice Girls. After we picked the five girls, we found that they wrote their own songs and didn't want to sing disposable pop material. It has made finding songs tougher for them."

newsline...

HONG KONG-BASED Emperor Entertainment Group (EEG), which handles label distribution, talent management, and concert promotion, announced Dec. 8 that it has applied to be listed on the Growth Enterprise Markets, a secondary stock exchange for start-ups and smaller companies run by the Hong Kong Stock Exchange. The move follows several weeks' speculation that EEG was seeking to raise capital of about $12.8 million. A subsidiary of the Emperor Group, which is involved in real estate, retail stores, and restaurants, EEG was set up in January. It now has one of the largest artist rosters in Hong Kong, including Nicholas Tse, Edison Chen, and Joey Yung. **WINNIE CHUNG**

CUBAN PRESIDENT FIDEL CASTRO became probably the only world head of state to participate directly in events to mark the 20th anniversary of the murder of John Lennon when he unveiled a statue of the ex-Beatle in a park in Havana's Vedado district on Dec. 8. Castro then sat opposite the statue—depicting a seated Lennon on a park bench—while leading new *trova* star Silvio Rodríguez sang "All You Need Is Love" and the president of the Cuban parliament, Ricardo Alarcón, spoke of Lennon's "open identification with the socialist ideal" and the "intense persecution he was subjected to by the CIA and FBI." Later, several thousand people attended an open-air concert at the Anti-Imperialist Tribune opposite the U.S. Interests building, where local artists sang Beatles songs. **HOWELL LLEWELLYN**

SEAN MOK, deputy director of the International Federation of the Phonographic Industry's (IFPI) Southeast Asia regional office in Hong Kong, is leaving his post at the end of December. Mok, who has spearheaded much of the office's anti-piracy work in the past three years, has no comment regarding his plans. "I just felt it was time to move on and try something else," he says, adding that he does not rule out continuing to work in the music industry. "I'm still in negotiation with several parties," Mok says. IFPI has not yet named a replacement. **WINNIE CHUNG**

EMI RECORDED MUSIC has signed nonexclusive license agreements with London-based IchooseTV Group and Stockholm-based Musicbrigade.com to stream videos by EMI acts over the Internet. Financial details were not disclosed, but EMI is taking a small equity stake in both Web companies. IchooseTV, which operates a free, personalized, on-demand entertainment network, has similar streaming deals with Channelfly.com and Ministry of Sound. Musicbrigade allows visitors to view music videos from their own personal playlists or to watch pre-programmed video channels. It has deals with Stockholm Records and Arcade. **GORDON MASSON**

BONNIER MUSIC & ENTERTAINMENT (BME) has acquired an undisclosed majority share in fellow Stockholm-based label and distributor Amigo Musik. The equity was sold by P-A Boquist, who co-founded Amigo in 1995. The other shares will stay with Boquist's son Fredrik, who remains as Amigo managing director, reporting to BME president Jonas Siljemark. The deal gives BME 150 albums by local Amigo acts, as well as 10,000 locally distributed titles from 100 international labels.

SONY MUSIC HOLLAND launched its new SML (Sony Music Local) label Dec. 11 in Hilversum. The move completes six months of restructuring at Sony to move all A&R, marketing, and promotion functions for local repertoire from the Columbia, Epic, and Sony Music Alternative Repertoire Team (SMART) operations into one division. Former Columbia GM and SMART founder Daan van Rijsbergen heads up the eight-strong SML team. SML will operate independently of Epic and Columbia. Apart from the rosters of Sony Music MM (formerly Koch MM) and Double T-Music, all local artists will shift to SML. **ROBBERT TILLI**

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sydney-based Warner Music Australia promotes **Mark Narborough** to director of finance. He was financial controller.

Martin Langkau is promoted to head of press and online promotion at EastWest Germany in Hamburg. He was press and online manager at the company.

EMI Sweden promotes **Victoria Egler Wik** to head of international marketing, based in Stockholm. She was international promotions manager.

Craig Handley is named GM at Melbourne, Australia-based dance label Colossal. He was GM of sales at PolyGram Australia.

Leanne Elliott is named national publicity manager at Melbourne-based indie label Shock Records. She was previously national promotions executive for Universal Music Australia.

MUSIC PUBLISHING. BMG Music Publishing Ltd. promotes **Ian Ramage** to GM, based in London. He was director of A&R.

NEW MEDIA. Helge T. Zimmer has been named managing director at the Norwegian affiliate of Bertelsmann-owned E-tailer BOL.com. He was country manager for Norway at E-tailer Boxman.

Ola Bergvall is named director of wireless and broadband at Stockholm-based online video-streaming channel MusicBrigade.com. He was online services manager for Chrysalis Music in London.

BROADCASTING. Christiane zu Salm is named managing director at Munich-based TV station tm3. She was managing director of MTV Germany.

Calle Jansson is named managing director at Swedish music-TV channel ZTV. He was managing director of monthly music/street culture publication Nöjesguiden.

We're Moving !





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December 22, 2000

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HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 12/18/00

THIS WEEK	LAST WEEK	SINGLES
1	2	**EVERYTHING** MISIA BMG FUNHOUSE
2	1	**I WILL GET THERE** J-FRIENDS J-FRIENDS PROJECT
3	3	**LILY'S E.P.—AMPOUD SHIZUKANA HIBINO KAIDANNWD** DRAGON ASH VICTOR
4	5	**SAYDNARA DAISUKINA HITO** HANA HANA WARNER JAPAN
5	6	**CHRISTMAS EVE** TATSURO YAMASHITA WARNER JAPAN
6	NEW	**NEVER FADE** THE ALFEE TOSHIBA EMI
7	NEW	**SABOTEN** PORNO GRAFFITTI SONY
8	7	**LION HEART** SMAP VICTOR
9	8	**ANGEL SONG—EYE NO KANE** THE BRILLIANT GREEN DEFSTAR
10	4	**HAIKEI ROMAN** 19 VICTOR
11	NEW	**EVEN IF** KEN HIRAI DEFSTAR
12	9	**KOYANAGI THE CHRISTMAS** YUKI KOYANAGI WARNER JAPAN
13	12	**BEACH FOR THE SKY** MAI KURAKI GIZA STUDIO
14	11	**TWENTY FOUR SEVEN** DREAMS COME TRUE TOSHIBA-EMI
15	17	**SAUTERZI** PORNO GRAFFITTI SONY
16	13	**TREASURE** HIRO TOYS FACTORY
17	10	**MISSING YOU** GLAY UNLIMITED
18	NEW	**KOKUHAKU** THE GOSPELLERS KUDON
19	NEW	**LAST SMILE** LOVE PSYCHEDELICO VICTOR
20	NEW	**MISAKI** LONDONBOOTS 1-GO 2-GO AVEX TRAX
		ALBUMS
1	NEW	**9'2** ELEVEN ROOMS
2	1	**GLAY** DRIVE—GLAY COMPLETE BEST UNLIMITED
3	3	**THE BEATLES 1** TOSHIBA EMI
4	2	**SOUTHERN ALL STARS** BALLADS 3—THE ALBUM OF LOVE VICTOR
5	7	**VARIOUS ARTISTS** MAX BEST SONY
6	14	**VARIOUS ARTISTS** THE BEST OF DETECTIVE CONAN ZAIN
7	4	**NORIYUKI MAKIHARA** TAIYO WARNER JAPAN
8	8	**ENYA** A DAY WITHOUT RAIN WARNER JAPAN
9	5	**SHOGO HAMADA** THE HISTORY OF SHOGO HAMADA "SINCE 1975" SONY
10	10	**VARIOUS ARTISTS** MUSIC OF THE MILLENNIUM UNIVERSAL
11	NEW	**FUKUYAMA MASAHARU WITH THE ROYAL PHILHARMONIC ORCHESTRA** FUKUYAMA PRESENTS MAGNUM CLASSICS—KISSIN' IN THE HOLY NIGHT UNIVERSAL
12	6	**MARIYA TAKEUCHI** SOUVENIR—MARIYA TAKEUCHI LIVE WARNER JAPAN
13	15	**SIZE** RDOKEY EPIC
14	9	**BACKSTREET BOYS** BLACK & BLUE JIVE/ZOMBA
15	12	**VARIOUS ARTISTS** IMAGE SONY
16	11	**HIRD** MINDTRAVEL SMEJ ASSOCIATED
17	NEW	**TOKO FURUUCHI** DARK OCEAN SONY
18	NEW	**NORIYUKI MAKINARA** NORIYUKI MAKIHARA SINGLE COLLECTION—SUCH A LOVELY PLACE 1997-1999 SONY
19	NEW	**AYUMI HAMASAKI** DUTY AVEX TRAX
20	NEW	**MIYUKI NAKAJIMA** TAN PEN STO YAMAHA

GERMANY (Media Control) 12/12/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**ES IST BEIL EIN ARSCHLOCH ZU SEIN** CHRISTIAN HANSA
2	2	**LA PASSION** GIGI O'AGOSTINO ZYX
3	3	**THE SPIRIT OF THE HAWK** REDNEX JIVE/ZOMBA
4	6	**STRONGEN** BRITNEY SPEARS JIVE/ZOMBA
5	4	**BASS, BEATS & MELODY** BROOKLYN BOUNCE SONY MUSIC MEDIA
6	NEW	**STAN** EMINEM FEATURING DIDO MOTOR/UNIVERSAL
7	5	**GEN DAVON AUS** SOHNE MANNHEIMS SONY
8	7	**SHAPE OF MY HEART** BACKSTREET BOYS JIVE/ZOMBA
9	8	**MANCHMAL NABEN FRAUEN** DIE ARZTE MOTOR/UNIVERSAL
10	10	**GD BACK** JEANETTE POLYDOR/UNIVERSAL
11	12	**INDEPENDENT WOMEN PART I** DESTINY'S CHILD COLUMBIA
12	NEW	**WHO LET THE DOGS OUT** BAHA MEN EDEL
13	9	**ABSOLUTELY EVERYBDOY** VANESSA AMOROSI UNIVERSAL
14	11	**LAST RESORT** PAPA ROACH MOTOR/UNIVERSAL
15	13	**ICH WILL, DAS DU MICH LIEBST** DIE 3. GENERATION RCA
16	20	**GRAVEL PIT** WU-TANG CLAN EPIC
17	15	**SKY** SONIQUE SERIOUS/UNIVERSAL
18	17	**ANGEL** LIONEL RICHIE MERCURY/UNIVERSAL
19	16	**HEY BABY** DJ OETZI EMI
20	NEW	**FEEL THE BEAT** DARUDE UNIVERSAL
		ALBUMS
1	1	**THE BEATLES 1** EMI
2	2	**WESTERNHAGEN** SO WEIT ... WEA
3	3	**BACKSTREET BOYS** BLACK & BLUE JIVE/ZOMBA
4	5	**ENDS BAMAZZOTTI** STILELIBERO ARIOLA
5	7	**MADONNA** MUSIC MAVERICK/WEA
6	4	**SOEHNE MANNHEIMS** ZION SONY
7	6	**ENYA** A DAY WITHOUT RAIN WEA
8	15	**ANDRE RIEU** LA VIE EST BELLE! POLYDOR
9	12	**BRITNEY SPEARS** OOPS! . . . I DID IT AGAIN! JIVE/ZOMBA
10	8	**SADE** LOVERS ROCK EPIC
11	9	**LENNY KRAVITZ** GREATEST HITS VIRGIN
12	10	**DIE ARZTE** RUNTER MIT DEN SPENDIERHOSEN MOTOR/UNIVERSAL
13	20	**PUR** MITTENDRIN EMI
14	14	**MARK KNOPFLER** SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
15	16	**EMINEM** THE MARSHALL MATHERS LP MOTOR/UNIVERSAL
16	NEW	**DIE SCHLUMPFE** EISKALT ERWISCHT! EMI
17	11	**U2** ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL
18	NEW	**WOLFGANG PETRY** FREUDE 2 HANSA
19	NEW	**HELMUT LOTTI** LATINO CLASSICS EMI
20	17	**LIMP BIZKIT** CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER MOTOR/UNIVERSAL

U.K. (CIN) 12/09/00 Supported By worldpop

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**STAN** EMINEM FEATURING DIDO INTERSCOPE
2	NEW	**CAN WE FIK IT** BOB THE BUILDER BBC MUSIC
3	1	**NEVE9 HAD A DREAM COME TRUE** S CLUB 7 POLYDOR
4	2	**INDEPENDENT WOMEN PART I** DESTINY'S CHILD COLUMBIA
5	3	**CAN'T FIGHT THE MOONLIGHT** LEANN RIMES CURB/LONDON
6	6	**WHO LET THE DOGS OUT** BAHA MEN EDEL
7	NEW	**STRONGEN** BRITNEY SPEARS JIVE
8	5	**DPERATION SLADE (BASS IN THE PLACE)** PUBLIC DOMAIN XTRAVAGANZA
9	NEW	**911** WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA
10	1D	**HUMBER 1** TWEENIES BBC
11	4	**DON'T TELL ME** MADONNA MAVERICK/WARNER BROS.
12	7	**WALKING AWAY** CRAIG DAVID WILDSTAR
13	NEW	**INCOMPLETE** SISQO DEF SOUL/MERCURY
14	11	**WASSUUP** DA MUTTZ ETERNAL/WEA
15	9	**PHATT BASS** WARP BROTHERS VS. AQUAGEN NULIFE/ARISTA
16	8	**I PUT A SPELL ON YOU** SONIQUE UNIVERSAL
17	NEW	**I JUST WANNA LOVE U (GIVE IT 2 ME)** JAY-Z DEF JAM/MERCURY
18	17	**GRAVEL PIT** WU-TANG CLAN EPIC
19	13	**ONE MORE TIME** DAFT PUNK VIRGIN
20	15	**THE WAY YOU MAKE ME FEEL** RONAN KEATING POLYDOR
		ALBUMS
1	1	**THE BEATLES 1** APPLE
2	2	**WESTLIFE** COAST TO COAST RCA
3	3	**TEXAS** GREATEST HITS MERCURY
4	4	**ROBBIE WILLIAMS** SING WHEN YOU'RE WINNING CHRYSALIS
5	5	**CRAIG DAVID** BORN TO DO IT WILDSTAR
6	7	**MADONNA** MUSIC MAVERICK/WARNER BROS
7	RE	**S CLUB 7** 7 POLYDOR
8	9	**EMINEM** THE MARSHALL MATHERS LP INTERSCOPE
9	6	**COLDPLAY** PARACHUTES PARLOPHONE
10	8	**ELVIS PRESLEY** THE 50 GREATEST HITS RCA
11	1D	**ENYA** A DAY WITHOUT RAIN WEA
12	12	**RONAN KEATING** RONAN POLYDOR
13	11	**STEPS** BUZZ JIVE
14	15	**DESTINY'S CHILD** THE WRITING'S ON THE WALL COLUMBIA
15	13	**WHITNEY HOUSTON** WHITNEY: THE GREATEST HITS ARISTA
16	19	**SAVAGE GARDEN** AFFIRMATION COLUMBIA
17	14	**RUSSELL WATSON** THE VOICE DECCA
18	20	**BARRY WHITE** THE ULTIMATE COLLECTION UNIVERSAL MUSIC TV
19	RE	**DAVID GRAY** WHITE LADDER INT/EASTWEST
20	16	**BLUR** THE BEST OF FOOD

FRANCE (SNEP/IFOP/Tite-Live) 12/13/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**LES ROIS DU MONDE** D'AVILLA/SARGUE/BAGUET MERCURY/UNIVERSAL
2	3	**MOI . . . LOLITA** ALIZEE POLYDOR/UNIVERSAL
3	2	**PANLES-MOI** ISABELLE BOULAY V2/SONY
4	4	**THINGS I'VE SEEN** SPOOKS EPIC
5	5	**AVANT DE PARTIR** ANGELI EVE M6/SONY
6	NEW	**DESSINE—MOI UN MOUTON** MYLENE FARMER POLYDOR/UNIVERSAL
7	8	**STAN** EMINEM FEATURING DIDO POLYDOR/UNIVERSAL
8	7	**ELLE EST A TOI** ASSIA VIRGIN
9	6	**ONE MORE TIME** DAFT PUNK
10	9	**LES 10 COMMANDEMENTS/L'ENVIE D'AIMER** DANIEL LEVI MERCURY/UNIVERSAL
11	11	**L'ALIZE** ALIZEE POLYDOR/UNIVERSAL
12	12	**LA PEINE MAXIMUM/LES 10 COMANDEMENTS** PABLO VILLA FRANCA MERCURY/UNIVERSAL
13	10	**ET UN JOUB UNE FEMME** FLORENT PAGNY MERCURY/UNIVERSAL
14	13	**ANGELA** SAIAN SUPA CREW SOURCE/VIRGIN
15	NEW	**NOT THAT KIND** ANASTACIA EPIC
16	17	**GOTTA TELL YOU** SAMANTHA MUMBA POLYDOR/UNIVERSAL
17	14	**SIMON PAPA TAPA** YANNICK NOAH SAINT GEORGE/SONY
18	15	**MUSIC** MADONNA MAVERICK/WEA
19	19	**J'EN REVE ENCORE** GERALD DE PALMAS POLYDOR/UNIVERSAL
20	NEW	**YOU ARE MY HIGH** DEMON VS. HEARTBREAKER SMALL/SONY
		ALBUMS
1	NEW	**MYLENE FARMER** MYLENIUM TOUR POLYDOR/UNIVERSAL
2	1	**VARIOUS ARTISTS** NOEL ENSEMBLE (100 ARTISTES ENSEMBLES CONTRE LE SIDA) MERCURY/UNIVERSAL
3	2	**VARIOUS ARTISTS** ROMEO & JULIETTE DE LA HAINE A L'AMOUR MERCURY/UNIVERSAL
4	3	**MUSICAL** LES 1D COMMANDEMENTS MERCURY/UNIVERSAL
5	4	**FLONENT PAGNY** CHATELET LES HALLES MERCURY/UNIVERSAL
6	5	**HENRI SALVADOR** CHAMBRE AVEC VUE SOURCE/VIRGIN
7	9	**HELENE SEGARA** AU NOM D'UNE FEMME ORLANDO/WARNER
8	7	**GAROU** SEUL COLUMBIA
9	6	**JULIEN CLERC** SI J'ETAIS ELLE VIRGIN
10	14	**MADONNA** MUSIC MAVERICK/WEA
11	1D	**ALIZEE** GOURMANDISES POLYDOR/UNIVERSAL
12	12	**THE OFFSPRING** CONSPIRACY OF ONE COLUMBIA
13	8	**JOHNNY HALLYDAY** OLYMPIA 2000 (LIVE) MERCURY/UNIVERSAL
14	17	**EMINEM** THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
15	11	**SADE** LOVERS ROCK EPIC
16	16	**MARK KNOPFLER** SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
17	13	**U2** ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
18	15	**ISABELLE BOULAY** MIEUX QU'ICI-BAS V2/SONY
19	18	**ALAIN SOUCHON** AU RAS DES PAQUERETTES VIRGIN
20	NEW	**NTM** LE CLASH ROUND 2 EPIC

CANADA (SoundScan) 12/23/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**LIQUID DREAMS** O-TOWN J/BMG
2	2	**SANDSTORM** DARUDE POPULAR
3	1	**SHAPE OF MY HEART** BACKSTREET BOYS JIVE/BMG
4	3	**LADY (HEAR ME TONIGHT) REMIX** MODJO UNIVERSAL
5	6	**PEACE ON EARTH/LITTLE DRUMMEN BOY** DAVID BOWIE & BING CROSBY RCA/BMG
6	9	**INDEPENDENT WOMEN PART I** DESTINY'S CHILD COLUMBIA/SONY
7	4	**SOUTH SIDE** MOBY FEATURING GWEN STEFANI V2
8	7	**SILENCE** DELERIUM FEATURING SARAH MCLACHLAN NETTWERK
9	8	**THE HAMPSTERDANCE SONG** HAMPTON THE HAMPSTER KOCH
10	5	**MUSIC** MADONNA MAVERICK/WARNER
11	11	**DESERT ROSE** STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL
12	10	**BEAUTIFUL DAY (PART 1)** U2 ISLAND/INTERSCOPE/UNIVERSAL
13	12	**BEAUTIFUL DAY (PART 2)** U2 ISLAND/INTERSCOPE/UNIVERSAL
14	NEW	**DON'T TELL ME (IMPOST)** MADONNA MAVERICK/WARNER
15	16	**I DON'T BELIEVE YOU** JOEE MCA/UNIVERSAL
16	17	**SHE BANGS** RICKY MARTIN COLUMBIA/SONY
17	RE	**CHRISTMAS BLUES** HOLLY COLE TRIO A95
18	18	**LET'S GET MARRIED** JAGGED EDGE 50 50 DEF/COLUMBIA/SONY
19	14	**CLOSE9** NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
20	15	**HOLLE9** SPICE GIRLS VIRGIN/EMI
		ALBUMS
1	3	**THE BEATLES 1** APPLE/CAPITOL/EMI
2	2	**VARIOUS ARTISTS** BIG SHINY TUNES 5 BIG SHINNY SWARNER
3	4	**VARIOUS ARTISTS** MUCHDANCE 2001 UNIVERSAL
4	1	**BACKSTREET BOYS** BLACK & BLUE JIVE/BMG
5	7	**VARIOUS ARTISTS** WOMEN AND SONG 4 WARNER
6	6	**LIMP BIZKIT** CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL
7	5	**HENO GINETTE** UN GRAND NOEL D'AMOUR ARCHAMBAULT/SELECT
8	8	**LENNY KRAVITZ** GREATEST HITS VIRGIN/EMI
9	10	**THE OFFSPRING** CONSPIRACY OF ONE COLUMBIA/SONY
10	13	**BRITNEY SPEARS** OOPS! . . . I DID IT AGAIN JIVE/BMG
11	11	**U2** ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL
12	15	**'N SYNC** NO STRINGS ATTACHED JIVE/BMG
13	NEW	**BAGE AGAINST THE MACHINE** RENEGADES EPIC/SONY
14	17	**CREED** HUMAN CLAY EPIC/SONY
15	19	**CHARLOTTE CHURCH** DREAM A DREAM SONY CLASSICAL
16	14	**SOUNDTRACK** CHARLIE'S ANGELS COLUMBIA/SONY
17	12	**RICKY MARTIN** SOUND LOADED COLUMBIA/SONY
18	16	**GAROU** SEUL COLUMBIA/SONY
19	18	**ENYA** A DAY WITHOUT RAIN WARNER UK/REPRISE
20	RE	**EMINEM** THE MARSHALL MATHERS LP WEB/AFTERMATH/UNIVERSAL

NETHERLANDS (Stichting Mega Top 100) 12/16/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**WER BISTO** TWARRES EMI
2	4	**CAN'T FIGHT THE MOONLIGHT** LEANN RIMES CURB/WARNER
3	2	**DH BAMBOLERO** JODY BERNAL DINO
4	5	**INDEPENDENT WOMEN PART I** DESTINY'S CHILD COLUMBIA
5	3	**LUNA** ALESSANDRO SAFINA MERCURY/UNIVERSAL
6	NEW	**STAN** EMINEM FEATURING DIDO POLYDOR/UNIVERSAL
7	6	**WHO LET THE DOGS OUT** BAHA MEN EDEL
8	9	**ANGEL** LIONEL RICHIE MERCURY/UNIVERSAL
9	7	**QUE SI, QUE NO** JODY BERNAL DINO
10	8	**911** WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA
11	19	**GRAVEL PIT** WU-TANG CLAN EPIC
12	12	**STRONGE9** BRITNEY SPEARS JIVE/ZOMBA
13	10	**WALK ON WATER** MILK INC. EMI
14	11	**HEYAN MAMA** K3 BMG
15	18	**WALKING AWAY** CRAIG DAVID EDEL
16	13	**MY LOVE** WESTLIFE BMG
17	14	**MY GENERATION** LIMP BIZKIT POLYDOR/UNIVERSAL
18	16	**LAND OF THE LIVING** MILK INC EMI
19	15	**WAT IS MIJN HAST** MARCO BORSATO POLYDOR/UNIVERSAL
20	20	**MYA** CASE OF THE EX (WHATCHA GONNA DO) POLYDOR/UNIVERSAL
		ALBUMS
1	2	**ALESSANDRO SAFINA** INSIEME A TE MERCURY/UNIVERSAL
2	1	**THE BEATLES 1** EMI
3	3	**U2** ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL
4	6	**MANN KNOPFLE9** SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
5	5	**ACDA EN DE MUNNIN** HIER ZUN COLUMBIA
6	7	**ILSE DELANGE** LIVIN' ON LOVE WARNER
7	4	**BACKSTREET BOYS** BLACK & BLUE JIVE/ZOMBA
8	13	**FRANS BAUER** ZIJN GROOTSE HITS VIRGIN
9	9	**ANASTACIA** NOT THAT KIND EPIC
10	10	**EMINEM** THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
11	18	**ENYA** A DAY WITHOUT RAIN WARNER
12	8	**UB40** THE VERY BEST OF—1980-2000 VIRGIN
13	17	**GOLDEN EARRING** THE DEVIL MADE US DO IT UNIVERSAL TV
14	11	**LENNY KRAVITZ** GREATEST HITS VIRGIN
15	NEW	**MUSICAL** 42NO STREET POLYDOR/UNIVERSAL
16	12	**MOBY** PLAY PIAS
17	14	**LIMP BIZKIT** CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER POLYDOR/UNIVERSAL
18	RE	**CRAIG DAVID** BORN TO DO IT EDEL
19	NEW	**HELMUT LOTTI** LATINO CLASSICS POLYDOR/UNIVERSAL
20	19	**MADONNA** MUSIC MAVERICK/WARNER

AUSTRALIA (ARIA) 12/11/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**WHO LET THE DOGS OUT** BAHA MEN FESTIVAL
2	2	**TEENAGE DIRTBAG** WHEATUS COLUMBIA
3	3	**GRADUATION (FRIENDS FOREVER)** VITAMIN C WEA
4	4	**ME DON'T LOVE YOU** HUMAN NATURE COLUMBIA
5	5	**INDEPENDENT WOMEN PART I** DESTINY'S CHILO COLUMBIA
6	14	**CRUISIN'** GWYNETH PALTROW & HUEY LEWIS FESTIVAL
7	7	**GROOVEJET (IF THIS AIN'T LOVE)** SPILLER EMI
8	6	**DON'T YOU WORRY** MADASUN V2/ZOMBA
9	17	**DON'T TELL ME** MADONNA MAVERICK/WEA
10	11	**LADY (HEAN ME TONIGHT)** MODJO UNIVERSAL
11	8	**HOLLER/LET LOVE LEAD THE WAY** SPICE GIRLS VIRGIN
12	9	**LET'S GET LOUD** JENNIFER LOPEZ COLUMBIA
13	10	**7 DAYS** CRAIG OAVIO SHOCK
14	19	**ORIGINAL PRANKSTE9** THE OFFSPRING COLUMBIA
15	12	**GOTTA TELL YOU** SAMANTHA MUMBA POLYDOR/UNIVERSAL
16	15	**SHAPE OF MY HEART** BACKSTREET BOYS JIVE/ZOMBA
17	13	**SNE BANGS** RICKY MARTIN COLUMBIA
18	16	**COME ON OVE9 BABY (ALL I WANT IS YOU)** CHRISTINA AGUILERA BMG
1N	NEW	**STRONGEN** BRITNEY SPEARS JIVE/ZOMBA
20	NEW	**KIDS** ROBBIE WILLIAMS & KYLIE MINOGUE EMI
		ALBUMS
1	1	**THE BEATLES 1** EMI
2	2	**POWDERFINGE9** DOYSSEY NUMBER FIVE GRUD/UNIVERSAL
3	3	**U2** ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
4	7	**ENYA** A DAY WITHOUT RAIN WARNER
5	11	**KYLIE MINOGUE** LIGHT YEARS FESTIVAL
6	4	**THE OFFSPRING** CONSPIRACY OF ONE COLUMBIA
7	NEW	**HUMAN NATURE** HUMAN NATURE COLUMBIA
8	14	**MATCHBOX TWENTY** MAD SEASON BY MATCHBOX TWENTY EASTWEST
9	20	**THE CORRS** IN BLUE 143/LAVA/WEA
10	NEW	**RAGE AGAINST THE MACHINE** RENEGADES EPIC
11	8	**GUIDO HATZIS** WHATEVER . . . GRUD/UNIVERSAL
12	6	**HMMY BARNES** SOUL DEEPER . . . SONGS FROM THE DEEP SOUTH WARNER
13	12	**JOHN FARNHAM** 33 1/3 BMG
14	10	**THE LIVING END** ROLL ON EMI
15	17	**ANASTACIA** NOT THAT KIND EPIC
16	5	**BACKSTREET 9OYS** BLACK & BLUE JIVE/ZOMBA
17	19	**SOUNDTRACK** CHARLIE'S ANGELS COLUMBIA
18	15	**CRAIG DAVID** BORN TO DO IT SHOCK
19	RE	**MADONNA** MUSIC MAVERICK/WEA
20	RE	**SAVAGE GARDEN** AFFIRMATION ROADSHOW/WARNER

ITALY (FIMI) 12/07/00

THIS WEEK	LAST WEEK	SINGLES
1	1	**AGAIN** LENNY KRAVITZ VIRGIN
2	10	**DON'T TELL ME** MADONNA MAVERICK/WEA
3	2	**I'M DUTTA LOVE** ANASTACIA EPIC
4	8	**SHAPE OF MY HEART** BACKSTREET BOYS JIVE/ZOMBA
5	3	**BEAUTIFUL DAY** U2 ISLAND/UNIVERSAL
6	4	**SHE BANGS** RICKY MARTIN COLUMBIA
7	11	**SEVEN DAYS** CRAIG DAVID EDEL
8	9	**LA CANZONE CHE SCRIVO PER TE** MARLENE KUNTZ VIRGIN
9	12	**TORO LOCO** PIERO PELU' WEA
10	5	**FUOCO NEL FUOCO** EROS RAMAZZOTTI ARIOLA
11	NEW	**THANK YOU FOR LOVING ME** BON JOVI MERCURY/UNIVERSAL
12	7	**IO SONO FRANCESCO** TRICARICO UNIVERSAL
13	6	**ONE MORE TIME** DAFT PUNK VIRGIN
14	19	**STRONGER** BRITNEY SPEARS JIVE/ZOMBA
15	16	**MUSIC** MADONNA MAVERICK/WEA
16	13	**HOLLER/LET LOVE LEAD THE WAY** SPICE GIRLS VIRGIN
17	18	**LADY (HEAR ME TONIGHT)** MODJO UNIVERSAL
18	14	**BY YOUR SIDE** SADE EPIC
19	17	**TRA TE E IL MARE** LAURA PAUSINI CGD/WEA
20	NEW	**CHASE THE SUN** LAURA PAUSINI BUSTIN' LOOSE/UNIVERSAL
		ALBUMS
1	1	**THE BEATLES 1** EMI
2	2	**ADRIANO CELENTANO** ESCO DI RADO E PARLD ANCORA MENO CLAN/SONY
3	3	**LENNY KRAVITZ** GREATEST HITS VIRGIN
4	5	**EROS RAMAZZOTTI** STILELIBERO ARIOLA
5	4	**U2** ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
N	9	**ENYA** A DAY WITHOUT RAIN WEA
7	7	**GIAGIO ANTONACCI** TRA LE MIE CANZONI MERCURY/UNIVERSAL
8	1D	**ALEX BRITTI** LA VASCA UNIVERSAL
9	8	**SADE** LOVERS ROCK EPIC
10	6	**BACKSTREET BOYS** BLACK & BLUE JIVE/ZOMBA
11	RE	**MADONNA** MUSIC MAVERICK/WEA
12	13	**ANTONELLO VENDITTI** SE L'AMORE E A'MORE RICORDI/BMG
13	12	**SICKY MARTIN** SOUND LOADED COLUMBIA
14	NEW	**ARTICOLA 31** GREATEST HITS RICORDI/BMG
15	11	**CLAUDIO BAGLIONI** ACUSTICO—SOGNO DI UNA NOTTE DI NOTE COLUMBIA
16	18	**LAURA PAUSINI** TRA TE E IL MARE CGD/WEA
17	14	**SNIVAREE** I OUGHTTA GIVE YOU A SHOT IN THE HEAD ... EMI
18	16	**LUNA POP** SOUE'REZ? UNIVERSO BANANA/UNIVERSAL
19	RE	**GIGI D'ALESSIO** QUANDO LA MIA VITA CAMBIERA RCA/BMG
20	20	**PING DANIELE** NAPULE E' CGD/WEA

Hits Of The World is compiled at Billboard/London by Jessica Watson and Menno Visser. Contact 44-207-822-8300, fax 44-207-242-9136.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD™
CONTINUED

EUROCHART 12/16/00 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	INDEPENDENT WOMEN PART I OESTINY'S CHILD COLUMBIA
2	NEW	OON'T TELL ME MADONNA MAVERICK/WARNER
3	3	ONE MORE TIME DAFT PUNK LABELS/VIRGIN
4	2	SHAPE OF MY HEART BACKSTREET BOYS JIVE
5	4	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET MERCURY
6	5	LADY (NEAR ME TONIGNT) MOOJO BARCLAY
7	7	CAN'T FIGNT THE MOONLIGHT LEANN RIMES CURB/ VARIOUS
8	NEW	STRONGER BRITNEY SPEARS JIVE
9	NEW	NEVER HAD A DREAM COME TRUE S CLUB 7 POLYDOR
10	NEW	PARLES-MOI ISABELLE BOULAY V2
		ALBUMS
1	1	THE BEATLES 1 APPLE
2	3	BACKSTREET BOYS BLACK & BLUE JIVE
3	2	U2 ALL THAT YOU CAN'T LEAVE BEHINO ISLAND
4	7	ENYA A DAY WITHOUT RAIN WEA
5	6	LENNY KRAVITZ GREATEST HITS VIRGIN
6	4	SADE LOVERS ROCK EPIC
7	RE	MADONNA MUSIC MAVERICK/WARNER
8	5	EROS RAMAZZOTTI STILELIBERO ARIOLA
9	8	TEXAS GREATEST HITS MERCURY
10	10	WESTLIFE COAST TO COAST RCA

SPAIN (AFYVE/ALEF MB) 12/01/00

THIS WEEK	LAST WEEK	SINGLES
1	1	NO CAMBIE TAMARA SUPEREGO/UNIVERSAL
2	2	OON'T TELL ME MADONNA MAVERICK/WEA
3	3	ONE MORE TIME OAFT PUNK VIRGIN
4	7	SHE BANGS RICKY MARTIN COLUMBIA
5	4	OXIGENO+2 SOBER ZERO
6	NEW	ENAMORADA MONICA NARANJO EPIC
7	6	LADY (HEAB ME TONIBHT) MOOJO UNIVERSAL
8	8	BEAUTIFUL OAY U2 MERCURY/UNIVERSAL
9	NEW	MUEVE MUEVE CARLOS BAUTE ODEON/EMI
10	NEW	INDEPENDENT WOMEN PART I OESTINY'S CHILO COLUMBIA
		ALBUMS
1	NEW	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS ARIOLA
2	4	ESTOPA ESTOPA ARIOLA
3	2	THE BEATLES 1 EMI
4	1	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA
5	5	LA OREJA OE VAN GOGH EL VIAJE OE COPPERPOT EPIC
6	3	ENYA A OAY WITHOUT RAIN WEA
7	6	ALEJANDRO SANZ EL ALMA AL AIRE WEA
8	7	SADE LOVERS ROCK EPIC
9	8	U2 ALL THAT YOU CAN'T LEAVE BEHINO MERCURY/UNIVERSAL
10	10	RICKY MARTIN SOUND LOADED COLUMBIA

NEW ZEALAND (Record Publications Ltd.) 12/10/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	THE BEATLES 1 EMI
2	5	FINN/DOBBYN/RUNGA TOGETHER LIVE IN CONCERT CRS/SONY
3	6	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
4	3	LIMP BIZKIT CHOCOLATE STARFISH ANO THE HOT OOG FLAVOREO WATER UNIVERSAL
5	NEW	PAUL HOLMES PAUL HOLMES WARNER
6	4	LENNY KRAVITZ GREATEST HITS VIRGIN
7	8	ANASTACIA NOT THAT KINO SONY
8	7	CRAIG OAVIO BORN TO OO IT SHOCK/BMG
9	9	CREEO HUMAN CLAY SONY
10	2	U2 ALL THAT YOU CAN'T LEAVE BEHINO UNIVERSAL

PORTUGAL (Portugal/AFP) 12/12/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	THE BEATLES 1 EMI
2	2	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI
3	3	U2 ALL THAT YOU CAN'T LEAVE BEHINO ISLAND/UNIVERSAL
4	4	BACKSTREET BOYS BLACK & BLUE JIVE/EMI
5	6	SADE LOVERS ROCK SONY
6	6	LIMP BIZKIT CHOCOLATE STARFISH ANO THE HOT OOG FLAVOREO WATER UNIVERSAL
7	5	THE OFFSPRING CONSPIRACY OF ONE SONY
8	8	THE CORRS IN BLUE 143/LAVA/WARNER
9	NEW	SIMPLY BEO IT'S ONLY LOVE WARNER
10	RE	ALEJANDRO SANZ EL ALMA AL AIRE WARNER

SWEDEN (GLF) 12/14/00

THIS WEEK	LAST WEEK	SINGLES
1	1	911 WYCLEF JEAN FEATUBING MARY J. BLIGE COLUMBIA
2	2	UPSIDE OOWN A*TEENS STOCKHOLM/UNIVERSAL
3	NEW	STAN EMINEM FEATURING OIDO INTERSCOPE/ UNIVERSAL
4	4	STRONGER BRITNEY SPEARS JIVE
5	7	WHO LET THE OOGS OUT BAHA MEN EDEL
6	3	MY LOVE WESTLIFE RCA
7	6	INDEPENDENT WOMEN PART I OESTINY'S CHILO COLUMBIA
8	8	ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA
9	NEW	SUPERSTAR ROLLERGIRL UNIVERSAL
10	9	SNAPE OF MY HEART BACKSTREET BOYS JIVE/VIRGIN
		ALBUMS
1	1	THE BEATLES 1 EMI
2	4	ULF LUNDELL LETT VINTERLANO ROCKHEAD/EMI
3	3	CNOISTER SJOGREN ETT JULKORT FRAN FORR NMG/ EMI
4	9	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
5	7	WESTLIFE COAST TO COAST RCA
6	NEW	MAGNUS UGGLA OAR JAG AR E'RE ALLTIO BAST COLUMBIA
7	6	BACKSTREET BOYS BLACK & BLUE JIVE/VIRGIN
8	NEW	ELVIS PRESLEY SWEOISH HIT COLLECTION RCA
9	2	KENT B-SIOOR 95-00 RCA
10	5	SADE LOVERS ROCK EPIC

DENMARK (IFPI/Nielsen Marketing Research) 12/11/00

THIS WEEK	LAST WEEK	SINGLES
1	8	YOU YOU YOU MARK LINN OOMANI/VIRGIN
2	5	MY GOLOEN OANISH COLLECTION TUBBY GOLO CMC
3	4	SHAPE OF MY HEART BACKSTREET BOYS JIVE/VIRGIN
4	2	PLAYEO-A-LIVE (THE BONGO SONG) SAFRI OUO UNIVERSAL
5	3	INOEPENOENT WOMEN PART I OESTINY'S CHILO SONY
6	1	NIGHTS IN WHITE SATIN SORT SOL UNIVERSAL
7	6	VEO OU HVAO HUN SAGOE ROLLO & KING MEGA/EOEL RECORDS
8	NEW	FLY HIGH ME & MY EMI
9	7	WHO LET THE OOGS OUT BAHA MEN EDEL
10	RE	NELP I'M A FISH CREAMY EMI
		ALBUMS
1	1	THE BEATLES 1 EMI
2	3	CREAMY WE GOT THE TIME RECART/CMC
3	4	ROLLO & KING MIOT I EN LOSETIO MEGA/EOEL
4	2	BACKSTREET BOYS BLACK & BLUE JIVE/VIRGIN
5	6	THOMAS HELMIG WANTEO (GREATEST HITS) BMG
6	5	ANASTACIA NOT THAT KINO SONY
7	NEW	BONEY M THE COMPLETE COLLECTION BMG
8	RE	NELMUT LOTTI LATINO CLASSICS CMC
9	NEW	MICNAEL LEARNS TO ROCK BLUE NIGHT EMI
10	8	U2 ALL THAT YOU CAN'T LEAVE BEHINO UNIVERSAL

NORWAY (Verdens Gang Norway) 12/10/00

THIS WEEK	LAST WEEK	SINGLES
1	1	SAME OLO BRANO NEW YOU A1 SONY
2	7	MAYBE BABY CHRISTIAN STRANO BMG
3	3	INOEPENOENT WOMEN PART I OESTINY'S CHILO SONY
4	2	CAN'T GET OVER YOU ICE BONNIER
5	5	SNAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
6	6	OON'T TELL ME MADONNA MAVERICK/WARNER
7	NEW	PLAYING LIVE IN A ROOM KINGS OF CONVENIENCE VIRGIN
8	4	OARKSIOE HYPTRAXX EMI
9	NEW	WALKING AWAY CRAIG OAVIO EOEL
10	NEW	WHO LET THE OOGS OUT BAHA MEN EDEL
		ALBUMS
1	1	HERBORG KRAKEVIK KRAKEVIKS SONGBOOK UNIVERSAL
2	1	THE BEATLES 1 EMI
3	3	SISSEL KYRKJEBO ALL GOOO THINGS UNIVERSAL
4	6	A1 THE A LIST SONY
5	NEW	OSLO GOSPEL CHOIR/TOMMY KORO STILLA NATT NORSKE GRAY
6	NEW	SOUNOTRACK COYOTE UGLY CURB/WARNER
7	10	BRISKEBY JEANS FOR ONASSIS UNIVERSAL
8	8	BJORN EIOSVAG HITTIL OG LITTIL SONY
9	7	WESTLIFE COAST TO COAST BMG
10	RE	MARK KNOPFLER SAILING TO PHILAOELPHIA UNIVERSAL

FINLAND (Radiomafia/IFPI Finland) 12/03/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	THE BEATLES 1 EMI
2	NEW	SMURFFIT HIP HOP HITT! VOL. 7 EMI
3	3	BACKSTREET BOYS BLACK & BLUE JIVE/EMI
4	5	THE OFFSPRING CONSPIRACY OF ONE SONY
5	7	NELJA BUUSUA POPMUSEO PARLOPHONE/EMI
6	4	LENNY KRAVITZ GREATEST HITS VIRGIN
7	RE	OARUDE BEFORE THE STORM 16 INCH/BMG
8	10	ULTRA BRA VESIREITTEJA PYRAMID/JOHANNA KUSTANNUS
9	2	NELMUT LOTTI GOES CLASSIC CMC/EMI
10	6	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL

ARGENTINA (CAPIF) 11/30/00

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PATRICIO REY Y SUS RENOONOITOS OE KICOTA MOMO SAMPLER OBN
2	1	CHAYANNE SIMPLEMENTE SONY
3	5	LENNY KRAVITZ GREATEST HITS EMI
4	2	U2 ALL THAT YOU CAN'T LEAVE BEHINO UNIVERSAL
5	4	VARIOUS ARTISTS COLECCION REGGAE CUAL ES? MUSIC BROKERS
6	3	JOAN MANUEL SERRAT TARRES SERRAT (CANSIONES) BMG
7	NEW	BACKSTREET BOYS BLACK & BLUE JIVE/EMI
8	9	LUIS MIGUEL VIVO WARNER
9	8	ALEJANDRO SANZ EL ALMA AL AIRE WARNER
10	NEW	RICKY MARTIN SOUNO LOADEO SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

BRITISH SINGER DIDO finds herself in the unusual position of launching her solo career in the U.K. as a virtual unknown—even though she has already sold a million albums in the U.S. Her debut, "No Angel" (Arista/Cheeky), was



DIDO

given a belated and low-key U.K. release in November, 18 months after it appeared in the U.S. The album will be rereleased with a vigorous marketing campaign in February 2001 around first single "Here With Me" and her U.K. live debut. "It's been strange because I'd come back home to London, and nobody knew or cared about my U.S. success because the record wasn't out here," she recalls. Although signed to Arista for the U.S., **Dido** was contracted in the U.K. to Cheeky Records. Following protracted negotiations, Cheeky has now been sold to Arista, but it was only when the deal was finalized in the fall that the way was cleared for a European/ U.K. release. Dido will spend much of 2001 "catching up" in non-U.S. markets and will commence work on the follow-up to "No Angel" in October. NIGEL WILLIAMSON

THE REVELATION OF THE YEAR in Spain has been **Estopa,** whose self-titled debut album on BMG Ariola is a startling revision of the flamenco subgenre that is Catalan rumba. The group consists of brothers **David** and **José Manuel Muñoz,** ages 24 and 22, whose incorporation of pop and rock flavors, laced with gently venomous lyrics, had helped the album sell 600,000 units by early December and remain on the charts for 38 weeks. A year ago, David and José worked in a components factory of Volkswagen Spanish affiliate Seat near Barcelona, their home city. Their self-composed, lively, street-cred rumba/rock songs caught BMG's ear, and the album was released earlier this year. Although the band was completely unknown, a 100-date tour of Spain became the year's biggest live attraction and turned Estopa into a phenomenon whose fans include both teenagers and their parents. The album is to be released in Latin America in early 2001, and promotional tours of the U.S., Mexico, and Argentina are planned for February and March.

HOWELL LLEWELLYN

ALMOST UNNOTICED, an a cappella phenomenon has been sweeping Sweden and Norway, packing concert halls and selling records without any industry acclaim. **The Real Group,** a five-piece all-vocal group signed to Gazell Records in Sweden, last month performed before a 1,500-strong crowd in Oslo in support of its latest album, "Commonly Unique." The album has already sold 15,000 copies in Sweden. Known for improvising during concerts, the band invited suggestions from the Oslo audience for performing songs in unlikely styles, so **Stevie Wonder's** "Sir Duke" was rendered as a country song and **the Beatles'** "Ticket To Ride" in reggae fashion. "Singing in a choir is one of the biggest movements in Sweden and Norway—bigger than any other recreational activity," explains **Dag Häggqvist,** the owner of Gazell Records. KAI R. LOFTHUS

VETERAN AUSTRIAN SINGER/SONGWRITER Wolfgang Ambros has recorded an album of **Tom Waits** songs after translating the lyrics himself. "Ambros Singt Waits" (Gig Records/BMG Ariola) entered the Austrian charts at No. 3 and includes such classics as the haunting "In the Neighborhood," the bluesy "Romeo Is Bleeding," and an aggressive, soulful version of "Big In Japan." The set closes with a moving rendition of "Tom Trauberts Blues." Ambros, who sings in a gravel-toned voice similar to Waits', is supported on some tracks by sparse instrumental arrangements courtesy of producer **Christian Kolonovits,** and on others by **the Vienna Symphonic Orchestra.** "This is an homage from one soul mate to another," says executive producer and Gig Records owner **Markus Spiegel,** who suggested the concept to Ambros. "The parallels between the two were very evident to me." After six weeks on the charts, the album still remains in the top 30 and is heading for gold status. Ambros will perform his Waits repertoire in a club tour slated for March and April 2001. ELLIE WEINERT

SINGAPOREAN SINGER/SONGWRITER Han Jin has signed a three-album deal with the Tokyo-based iNoks Productions. The label was established in 1996 by **Kazunari Suzuki,** one of the founders of Japanese recording giant Avex Trax. Han Jin's repertoire of jazz, rock, R&B, and pop impressed **Tracy Loh,** marketing and promotions manager of iNoks Productions, who introduced him to Suzuki. Han Jin's self-titled debut album, which is still in production, is described as a collection of Western electronic grooves with Asian melodies. Several tracks will be sung in Japanese, and the album will be released in Taiwan and Japan next year. NAZIR HUSAIN

U2 WILL RECEIVE the outstanding achievement award at the annual Brit Awards ceremony on Feb. 26, 2001. The Irish band has previously won best international act and best live act at the U.K.'s most prestigious music awards, which celebrate their 20th anniversary in 2001. The announcement was widely welcomed by all sections of the British music industry after the award last year went controversially to **Spice Girls.** Many felt that honoring a group of such recent origin devalued the tradition of recognizing a lifetime's achievement. NIGEL WILLIAMSON

Avram Joins German Promoter DEAG

BY WOLFGANG SPAHR

BERLIN—Acquisitive Berlin-based concert promoter Deutsche Entertainment AG (DEAG) has bought a controlling interest in the Swiss company Entertainment One AG, owned by the Munich promoter Marcel Avram.

Earlier this year, DEAG announced it was investing more than $1.5 million to launch a new management venture in partnership with former Paul McCartney manager Richard Ogden (Billboard, Aug. 26). That saw the establishment of Richard Ogden Management, 45%-owned by DEAG, with the remainder held by Ogden and his colleagues. And in July last year, DEAG acquired 50% of U.K. concert promotion firm Marshall Arts for an undisclosed sum.

DEAG has now acquired 70% of Zurich-based Entertainment One, parent company of Avram's Munich-based Mama Concerts & Rau firm. "This acquisition will almost fully be financed out of the group's cash flow," says DEAG CEO Peter Schwenkow, although he declines to reveal financial details.

Avram retains a 30% stake in the company and has committed himself to remain as CEO for five years. Mama Concerts/Rau will close but will honor all existing artist contracts, as well as tour and other commitments until the end of 2001, after which any existing agreements will switch to DEAG.

Says Schwenkow, "In securing the services of Marcel Avram, DEAG—after its investment in Marshall Arts, London; in the foundation of Richard Ogden Management, London; and in the takeover of Good News AG, Zurich—has taken another major step on the road to becoming a global player."

DEAG claims to be Europe's largest live entertainment company. It had revenue of about $79.5 million in 1999, with $6.3 million in earnings before interest, taxes, depreciation, and amortization (ebitda). In August, it reported $57 million of revenue in the six months that ended June 30 (**Billboard*Bulletin*, Aug. 25**), a 33% increase compared with the first half of 1999. Ebitda was up 48% from the comparable period last year to $1.55 million.

"Only a handful of people in the entertainment business can rival Mr. Avram's lengthy experience as an international producer and tour promoter," Schwenkow says. "Barbra Streisand in London, Eros Ramazzotti in Mexico City or Stockholm, Michael Jackson in Tokyo or Buenos Aires, or Tina Turner in Tel Aviv—it would be difficult to find a superstar who was not presented by Marcel Avram."

Avram tells Billboard, "It is a great challenge for me and also fills me with satisfaction to be organizing major international tours and events together with Peter Schwenkow, who was once my keenest competitor. I am convinced that with the considerable financial resources available to Deutsche Entertainment AG, our partnership will produce even more attractive concerts for an even broader audience."

Entertainment One and its subsidiaries have national and international contracts with Eric Clapton, Rod Stewart, AC/DC, Santana, Andrea Bocelli, and Jethro Tull. In addition, Mama/Rau last year developed an agreement with Dutch violinist André Rieu for exclusive concert and tour management in all countries outside Europe, including the U.S., Canada, Australia, and Japan. With Polydor Germany-signed Rieu being represented in Europe by German promoter CoCo Tours, a DEAG affiliate, his worldwide concert management is now combined in one stable.

Mario Mendrzycki, managing director of Mama/Rau in Munich, resigned effective Dec. 8, due to what he describes as irreconcilable differences in the assessment of business procedures in connection with the DEAG takeover. Mendrzycki joined Mama/Rau in spring 1998 as managing director.

Hong Kong Foils Pirate Ring

Elusive 'Stamping' Equipment Seized in Raid

BY WINNIE CHUNG

HONG KONG—Anti-corruption officers have broken up a Hong Kong-based piracy syndicate that was supplying materials for illegal disc duplication on two continents.

Audio, video, and computer-games duplication equipment worth $52.3 million was seized by officers from the Hong Kong government's Independent Commission Against Corruption (ICAC) in a Dec. 7 raid at an undisclosed location in the territory. The ICAC officers believe the syndicate had been in operation for more than a year.

According to the ICAC, the equipment seized included "stamper" manufacturing machines that convert digital masters into the metal discs from which pirated CD or Video CD copies can be made. The stampers are then exported to countries such as Brazil, Paraguay, and Chile. Intelligence indicates the syndicate's activities also covered Malaysia, the Philippines, and North America.

Hong Kong's Copyright Ordinance legislation only requires actual CD manufacturing plants to register with the Hong Kong Customs and Excise Department, which oversees copyright enforcement. Customs and Excise officers are allowed to make spot checks on production lines whenever the plants are in operation. No such law covers stamper plants, and the operation whose counterfeit goods were confiscated Dec. 7 was only broken up when the alleged criminals were caught trying to leave Hong Kong with illicit stampers.

Iain Grant, London-based head of the enforcement section of the International Federation of the Phonographic Industry (IFPI), has called on the Hong Kong government to extend controls to include stamper manufacturing plants.

Grant adds that IFPI investigations have found that pirates in some territories outside Hong Kong are paying police in those territories to protect their production lines.

The IFPI first brought the operation to the ICAC's attention in July. Officers arrested the first suspect and an accomplice Dec. 2 as they tried to board a flight to Brazil with 25 stampers for music CDs. Four more people were arrested the following day.

The two alleged masterminds of the illicit racket are believed to have been working in the CD-manufacturing industry. The ICAC, which has alerted Interpol about the case, did not say when charges will be filed.

JACK, LYON & JONES, P.A.

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It started long before "The Gambler" and "The Greatest," and it ain't over yet. The master storyteller's talent and instincts have served him well for four decades and counting.

In a profession often summed up in years rather than decades, Kenny Rogers has reached numerous plateaus, echieving not only significant artistic and commercial success, but also exhibiting remarkable tenacity and a survivor instinct that allows him to continue to thrive today.

"Kenny Rogers has had more lives than any cat I know," says songwriter Don Schlitz, who penned Rogers' mege-hit "The Gambler."

Well before the hits, Rogers chose e musical path early on. Raised in Houston, he sang in church choirs and glee clubs before putting together the rockabilly Scholars in 1956 while still ettending Jefferson Davis High School. He received enough local notoriety as a solo artist with "That Crazy Feeling" on Cariton Records to take him to "American Bandstand," but Rogers never drew much income until he joined the jazzy Bobby Doyle Trio in 1959.

Doyle was a blind but brilliant Houston musician who hired Rogers to play standup bass; Rogers had played guitar up until thet time, but the bass stuck. "Bobby said there was more demand for bad bass players than guitar players," Rogers recells.

PLUCK LOW, SING HIGH

Rogers gives Bobby Doyle credit for expanding his musical horizons, as well as improving his chops. The trio performed endlessly, released a record on Columbia and gained respect among the jazz community. From the Bobby Doyle Trio, Rogers moved on to the Kirby Stone Four before auditioning for the New Christy Minstrels in 1966, who were looking for a bess pleyer who could sing high. it was an unusual tryout.

"I euditioned Kenny over the telephone," seys Mike Settle, musical director for the New Christy Minstrels at the time. "He was in a hotel lobby. I kept asking him if he could sing e little louder or higher, and after a few minutes he said people were looking at him like he wes crazy."

Rogers passed the audition, and a year later he, Settle and Minstrels Thelme Lou Cemacho end Terry Williams joined drummer Mickey Jones in forming the First Edition. According to Rogers, they were performing as Minstrels in Vegas one night end in the studio recording as the First Edition for Jimmy Bowen at Reprise in Los Angeles the next day.

"It was an 'all-for-one, one-for-all' effort, and Kenny was great," says Settle. "We were just dumb enough to think we would be successful." The First Edition first struck a chord in 1967 with "Just Dropped In (To See What Condition My Condition Was In)," a pop/psychedelic hit written by Mickey Newbury, a former high-school pal of Rogers.

While "Just Dropped In" seems truly e statement of its time, Settle seys it was never meant to be taken completely seriously. "Mickey wrote a quasi-psychedelic song with elements of humor," he seys. "It's a tradition in country music to have your tongue in cheek, and that's the case here."

"Just Dropped In" hit No. 5 on the charts, end, when success came, the First Edition was "more then reedy," says Settle. "It couldn't heve come eny sooner to suit us. It allowed us to get out of debt, pay our managers and have a few bucks left over to pay bills. Those first few years were very difficult financielly." More hits followed, including "Something's Burning" and Rogers' first introduction to the country charts—"Ruby, Don't Take Your Love To Town" and "Reuben James."

THE KRAGEN ERA

Mega-manager Ken Kragen first met Rogers 33 years ago et e populer L.A. club celled Ledbetter's. Smothers Brothers attorney Lee Colton convinced Kragen, then producer of the hot "Smothers Brothers Comedy Hour," to check out the First Edition as a potentiel musicel guest on the show.

"I went over to Ledbetter's to see them and I was knocked out," seys Kragen. "I hadn't a clue who Kenny Rogers wes. The standouts then were Thelma Cemacho, this woman-child who captivated every men in the room, end Terry Williams. Kenny Rogers was just the quiet bass player in the beckground wearing glasses."

Within a week, the First Edition was booked on the "Smothers Brothers Comedy Hour," the band's first national exposure. Rogers soon moved from the beckground to the forefront. "I remember the idea of renaming the group 'Kenny Rogers And The First Edition' first came up in the office of Mo Ostin, who was running Warner Brothers et the time," Kragen recalls. "The idea was to differentiate the second record from the current record. I hed to go back end sell thet concept to the group, which wasn't easy. I remember, for a while there, it was 'Kenny Rogers And The First Edition Starring Terry Williems.'"

While the First Edition enjoyed e fairly quick rise, its descent took e while, with the group ultimately disbanding in the mid-1970s. "I can remember their last performence at [L.A.'s] Megic Mountain [amusement park]," says Kragen. "They weren't getting along; they were tired and not particularly into the show. It was very discoureging for Kenny, who still had the drive."

NASHVILLE REBIRTH

Looking for a post–First Edition change, Rogers heeded to Nashville, where a Panceke Pentry meeting with producer Larry Butler led to e contract with United Artists in 1975. After e couple of charting singles, Rogers struck paydirt in 1976 with the country lement "Lucille," written by Hal Bynum. "Kenny sent 17 songs he had recorded to us, end when we heard 'Lucille' we rolled around on the floor leughing," seys Kragen. "We said either that's the biggest hit or the biggest flop ever. Sure enough, it was one of the biggest hits."

"Lucille" was the CMA's Single Of The Year for 1977, initiating a Kenny Rogers country roll that included "Deytime Friends" and "Love Or Something Like it," with the latter two returning Rogers to the pop charts. In 1978, Rogers recorded the Don Schlitz clessic, "The Gembler," one of the biggest songs of his career.

"Everybody in town had passed on 'The Gambler'," seys Schlitz of the first song he ever had cut. "I was a computer operetor at Vanderbilt and a would-be songwriter. Martin Littlefield at ASCAP took thet song

Continued on page K-4





Rogers (top) in The First Edition



With Dixie Carter and Loni Anderson



On the radio, promoting "The Greatest"



With Ken Kragen (left) and Jim Mason

THE BILLBOARD INTERVIEW

"I don't care about being No. 1 all the time, but keep me in the top 10 and I'll be thrilled. It's fun. I don't take myself too seriously. The thing about singing is you do it because you love it. When it becomes a business, you don't love it any more."

Kenny Rogers

40th Anniversary

BY RAY WADDELL

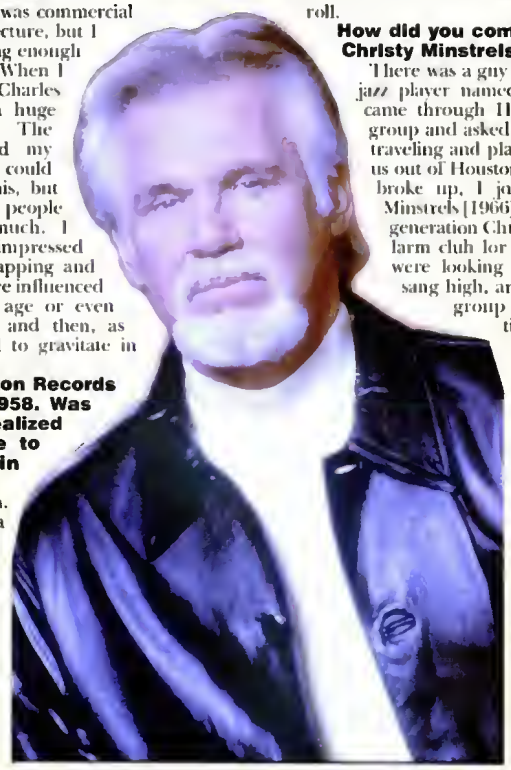
With a career that has defied the boundaries of time and format, Kenny Rogers is a true survivor of the entertainment industry. A self-proclaimed "student of the business," Rogers has observed numerous changes in style and genre to once again reach the top of the charts, receiving accolades from his peers in the process. While he possesses the perspective that only experience can bring, Rogers still relies on advice given to him by his mother many years ago. Billboard caught up with the legendary singer in his dressing room prior to a sold-out show at the Tropicana Ballroom in Atlantic City, where he offered his philosophical world view and weighed in on his musical journey.

You're a Texas native, born in Houston. Texas being the musical state it is, was music a part of your childhood?

When I was a kid, I sang in church choirs and glee clubs. Later in school, I met a couple of guys and we put a group together called the Scholars. We actually had several records uut with the Schulars [furmed 1956], with my brother Lelan producing. They were pretty interesting records lor their time.

It appears that music was a career choice for you pretty early on. Did you ever even consider anything else?

My major in college was commercial art, and I loved architecture, but I didn't stay in school long enough for it to go anywhere. When I was 12, I saw a Ray Charles concert, and it had a huge impression on me. The thought that entered my mind was not that he could make money doing this, but how great it was that people just loved him so much. I remember being so impressed with all the people clapping and dancing. A lot of kids are influenced by something at that age or even somebody they meet, and then, as doors open, they tend to gravitate in that direction.



You signed to Carlton Records as a solo act in 1958. Was that when you realized you might be able to make a living in music?

Before that, even. The Scholars had a record contract with Imperial Records, I believe, and we did about four songs. Then I had a song called "Crazy Feeling" [on Carlton] that went to No. 1 in Houston. I went un "American Bandstand" but never did make any money olf the song. It was my first introduction to touring. We played sock hops and high-school gymnasiums.

Then [in 1959] I got in this jazz group, the Bobby Doyle Trio, and that's when I realized I could make money doing this. I never had made any money singing, but once I joined this jazz group, we did. Bobby Doyle was this incredible talent, with great knowledge of all forms of music. He could sing like Ray Charles or Nat King Cole, and he put together sume really unusual arrangements. We did an album lor Columbia—a jazz album—and became very well-respected in the national jazz scene, respected by big wheels like the Four Freshmen and Julie London.

I understand you played bass in the jazz trio. Was the musicianship pretty high in this band?

The musicianship was high. Bobby would write two bars and we'd learn them, and he'd write two more. We had a cocktail job from 5 [p.m.] until 7:30, then we had an 8-to-12 dance job, and then we had an after-hours jub in Houston. We played 12 huurs a day, six days a week, and, if you do anything 72 hours a week. you're gonna get better at it. Bobby's perlectiunism drove us tu be better than we thuught we were capable of. It was a wonderlul experience and gave me this phenomenal understanding and appreciation for the scope uf music, back tu the music of the '30s and '40s avant-garde jazz, rock 'n' roll.

How did you come to be in the New Christy Minstrels?

There was a guy who was kind of a light jazz player named Kirby Stone, and he came through Houston and heard our group and asked if we'd be interested in traveling and playing for him. That took us out of Houston, and, when the group broke up, I joined the New Christy Minstrels [1966]. I was second- or third-generation Christy; it was kind of like a larm club lor music. Kirby said they were looking for a bass player that sang high, and Mike Settle from the group called me and auditioned me over the phone. I auditiuned over the phone from the lobby of the Houstonaire Hotel in Houston and I got the job. Instead of a big fish in a small pond, it allowed me to be a small fish in a much bigger pond. That scenario allows you to grow.

How did the New Christy Minstrels lead to the First Edition?

One of the members of the New Christy Minstrels—Terry Williams—his mom

Continued on page K-8

Kenny is co-managed by Ken Kragen, who was also Harry Chapin's manager. Back in the early 1980s, Harry asked Kenny if he would help World Hunger Year fund its Media Awards, which are given to the best pieces of media about hunger and poverty in a given year. He did. But the important thing is that, after Harry died, Kenny stayed with us. And, without Kenny's financial support for the next seven or so years, World Hunger Year would not have survived. I will be forever thankful to Kenny Rogers.

–Bill Ayres, cofounder and executive director, World Hunger Year

Kenny Rogers is obviously a very talented person, but, more than that, he has a certain kind of optimism and love of the game that has served him well. I greatly admire his work ethic–I'm never surprised when he bounces back. He's got more lives than a cat.

–Don Henley

I've been with Kenny in every situation--with presidents and kings and with the average guy on the street. And I've seen him behave the same way with all of them. He actually sees something about the human spirit, regardless of how important, powerful or successful they might be. He sees a person who gets up every day and goes to work and really likes to talk with them. In life, you come across all different kinds of people. Some people leave a significant impression on you because they're brilliant or they're well-educated or spiritually inspiring. They're special people. In the case of my relationship with Kenny Rogers, I've enjoyed every minute that I've known him. I don't know if there is anybody else I can say that about. I feel bad sometimes because I don't tell him that. He seems to be above that kind of acknowledgement. But I know this kind of pure relationship is hard to find.

–Jim Mazza, president, CEO (and Rogers' partner/co-manager), Dreamcatcher Entertainment

You've come a long way since you first appeared on "American Bandstand" as Kenneth! Those were fun days. I've always admired how you've handled your extraordinary success so gracefully. Thanks for being my friend.

–Dick Clark

Every ghetto kid in the hood, whether they were listening to country or not, loves Kenny Rogers.

–Wyclef Jean

Kenny Rogers is like Michael Jordan always was in the last few seconds of a game. He wants the ball and he knows he's going to score. At the moment, Kenny has to take his game to a higher level; he is able to do it much like Jordan or any other of the great athletes. It's a wonderful talent. He's constantly exceeding people's expectations. Whatever Kenny chooses to do–photography, tennis, golfing–he learns to do exceptionally well. In a calm and casual way, he creates excellence.

On a personal level–what you see is what you get. He's the real deal, a real person, a generous and fine human being. There is no diva in Kenny. We've been together 33 years on a handshake. There's never been a piece of paper. That kind of relationship in our business rarely exists. That's proof of the person Kenny Rogers is.

–Ken Kragen, Rogers' co-manager and management division president at Dreamcatcher

While it was thrilling to have Kenny as a producer when I was an artist, my greatest privilege is in knowing him as a friend for 30 years. His many contributions to the world of music and the community at large are unparalleled. I think of myself as living in a better world because of his efforts. His current success is a testament to passions, visions and tenacity. What an amazing lesson for all of us who work in this business. Congratulations for an incredible 40 years and for being such a great teacher.

–Jim Ed Norman, president, Warner Bros. Records Nashville

Kenny Rogers
40th Anniversary

Rogers Right Now: Many Irons In The Fire

The artist's current activities include acting, writing, photography, running an entertainment company and more.

BY RAY WADDELL

Singer. Performer. Actor. Record producer. Photographer. Businessman. Author. Philanthropist.

As one of the most hands-on players on the entertainment front, Kenny Rogers remains all of these things, and one might add "visionary" to the list.

"Kenny Rogers has always had the ability to stand back and look at the big picture of what's going on," says Jim Ed Norman, president of Warner Bros. Nashville and a longtime associate of Rogers. "He has also found wonderful ways to give back to the community at large."







"The Toy Shoppe" musical

DREAM WEAVER

Rogers' formation of Dreamcatcher Entertainment with longtime partner Jim Mazza could well be Nashville's biggest success story of the past 20 years. "Kenny is singing as well as he ever has," says Mazza. "He looks fantastic, and he has all of the drive that's required to succeed in today's complex music business. This is what's allowed us to compete in a contemporary setting."

By taking "Buy Me A Rose" to No. 1 and its album "She Rides Wild Horses" platinum, Dreamcatcher has been a major success on two unlikely fronts—bringing a classic artist like Rogers back to the commercial forefront and breaking big as an independent label. A CMA nomination is gravy.

"In country music, you don't find independents readily and you don't find them flourishing, no matter what the concept," says Mazza. "You do find independents in the arts and in other musical genres, but the Nashville community of major labels has a very strong relationship with the media. This has prohibited independents from finding some way to break through, in terms of establishing a relationship with the media to the point where [independents] can find consistent success, which is essential to survive from a financial standpoint."

So how did Dreamcatcher circumvent this scenario? "We got around it because we have an artist with an established, recognizable name and sound, and consequently people realized there was still a huge audience for someone like Kenny Rogers," Mazza explains. "In a sea of artistic expression where people are a bit confused by the plethora of young male artists that are hard to distinguish, Kenny Rogers is a breath of fresh air."

Rather than focus on Rogers' sparkling past, however, he and Dreamcatcher put the emphasis on what he was doing in the here and now, beginning with "The Greatest," which paved the way for "Buy Me A Rose." "Kenny Rogers has sold 100 million records, which puts him in a league with Elvis, the Beatles and Frank Sinatra," says Mazza. "The difference is, you don't have new Elvis, Beatles or Sinatra records, but you can have a new Kenny Rogers record."

Dreamcatcher, with Rogers as chairman, Mazza as president/CEO and Kragen overseeing the management company, was not created in a vacuum, Mazza points out. "There is a lot of rich history here," he says. "Ken Kragen has been with Kenny for more than 30 years, and I was with Kenny for the most important period of his artistic life. Dreamcatcher is not a fluke; it's based on a real foundation of creative elements that had already seen a lot of success, as much as any other creative team in the music business. We understand the precarious nature of this business—it's not like we pulled one off."

And, after all, Mazza adds, Rogers is recording wonderful music for Dreamcatcher, including his critically acclaimed latest release, "There You Go Again." "If you're making sub-standard music, you're going to have a problem, no matter who you are," says Mazza. "You have to be on the front edge of the curve."

Now that Dreamcatcher has opened the door with Rogers, they're ready to kick it down by breaking a new act, the vocal quintet Marshall Dyllon, whose debut release, "Enjoy The Ride," hits this month. Marshall Dyllon is also a Dreamcatcher/Trans Continental management client.

"Now we're competing in the young, new-artist arena," says Mazza. "It's a different ball game and a big challenge, but we feel we can compete on that level."

Trans Continental's Lou Pearlman, known for bringing up such successful acts as 'N Sync and Backstreet Boys, is partnered with Dreamcatcher in Marshall Dyllon and is impressed with the company and Rogers. "Kenny is unbelievable," says Pearlman. "He knows what he wants, he executes it, and he does it really, really well. He's the type of guy who won't stop until he gets the job done."

Mazza says Dreamcatcher is working on all fronts. "We're very proud of what's happened, and we're thankful for the support of the music community," he says. "It's as if everyone—including our competition—is cheering for us."

ROAD WARRIOR

Known as one of the hardest-touring artists in the business, Rogers remains a tireless road warrior in an era when many of his younger peers are looking to slow down. "Kenny has toured 100 to 200 concerts a year from the very beginning," says longtime co-manager Kragen. "I don't think he's ever come off the road, except maybe for a while in the mid-'70s. Unlike pop acts that tour every few years, Kenny tours every year consistently, and this has been one of his best years ever."

Greg Oswald, Rogers' agent at the William Morris Agency, has been blown away by Rogers' touring work ethic. "Kenny has an insatiable appetite for touring," says Oswald. "In a marketplace that's unsteady right now, Kenny is one of the few artists who, night in and night out, is making money virtually 100% of the time for everybody involved. He's like a big ship going through rough seas, and he's just cutting right through."

Over the past decade, Rogers has become a formidable holiday-season tourmeister, creating a format followed by other country artists, including Alabama and Vince Gill. This year is no exception, with Rogers embarking on a 29-city Christmas tour expected to draw more than 175,000 people.

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THE STORY SO FAR

Continued from page K-2

to Kenny and producer Larry Butler unbeknownst to me, and the first time I heard Kenny sing it I knew it was a hit. It was the right song at the right time by the right artist."

Rogers' recording "The Gambler" was a godsend for Schlitz. "Because of Kenny recording that song and making it his own and creating that character, it has allowed me to pursue whatever I wanted to do for 20 years now," says Schlitz. "He has always given me more credit than a songwriter deserves, and that's not something you generally expect a singer to do."

READY FOR HIS CLOSE-UP

"The Gambler," from the platinum album of the same name, turned into a franchise, spawning no fewer than five movies and 18 hours of television, with Rogers making his acting debut as Brady Hawkes. Acting and television became a second career for Rogers, including roles in "The Coward Of The County," based on another country hit. "'Coward Of The County' is one of Kenny's best acting jobs," observes Kragen. "He plays a fallen preacher, and he delivers this sermon/confession—which he wrote—to his flock, and I think it's the best acting he's done."



KENNY'S LADIES

In the 1980s, the hits kept coming for Kenny Rogers, including "Don't Fall In Love With A Dreamer" with Kim Carnes, "Through The Years," "Love Will Turn You Around" and "We've Got Tonight" with Sheena Easton, all on Liberty Records. Rogers moved to RCA in 1983 and in 1985 released a chart-topping duet with Dolly Parton, "Islands In The Stream."

"Kenny has an amazing nose for a song, which is something I remember even from the early years," says Warner Nashville head Jim Ed Norman, who first met Rogers in 1970, when Rogers produced a record by Shiloh, a band that included Norman, as well as soon-to-be superstar Don Henley. Almost 20 years to the day later, Norman returned the favor, producing Rogers' "Love Is Strange" album on Warner/Reprise.

Ironically, Rogers' collaboration with Shiloh and Henley greatly impacted the world of rock 'n' roll, indirectly affecting the evolution of the Eagles and the California Sound. Rogers produced the Shiloh record at Larrabee Studios in West Hollywood, Calif., and encouraged Henley afterwards. "Kenny is the one who got us to California," Henley recalls. "I'll always be grateful for what he did. He was very fair to us, and, when [Shiloh] fell apart, he helped me to be on my way."

'70S AND '80S: FREQUENT CROSSINGS

In the late 1970s and early '80s, Rogers ruled the charts, crossing over to pop numerous times. "When I first started in country music, I looked for country songs that would sell country, then, the more successful I got, I looked for pop songs that would sell country," says Rogers. "I believe that was part of my downfall."

While he remained productive in the late 1980s, Rogers' hits slowed, a trend that continued into the next decade. Television work was plentiful, he had great touring success and was often acknowledged for his philanthropic efforts, but Rogers' chart and radio success had dimmed. "He was cutting good stuff; he just didn't have a market," says Kragen. The stage was set for yet another career revival.

COMEBACK KID

"Kenny Rogers is very similar to Michael Jordan in that, when the game is on the line, he wants the ball and knows he's gonna score," says Kragen. "Kenny Rogers always takes his game up a level at the moment in which things are on the line."

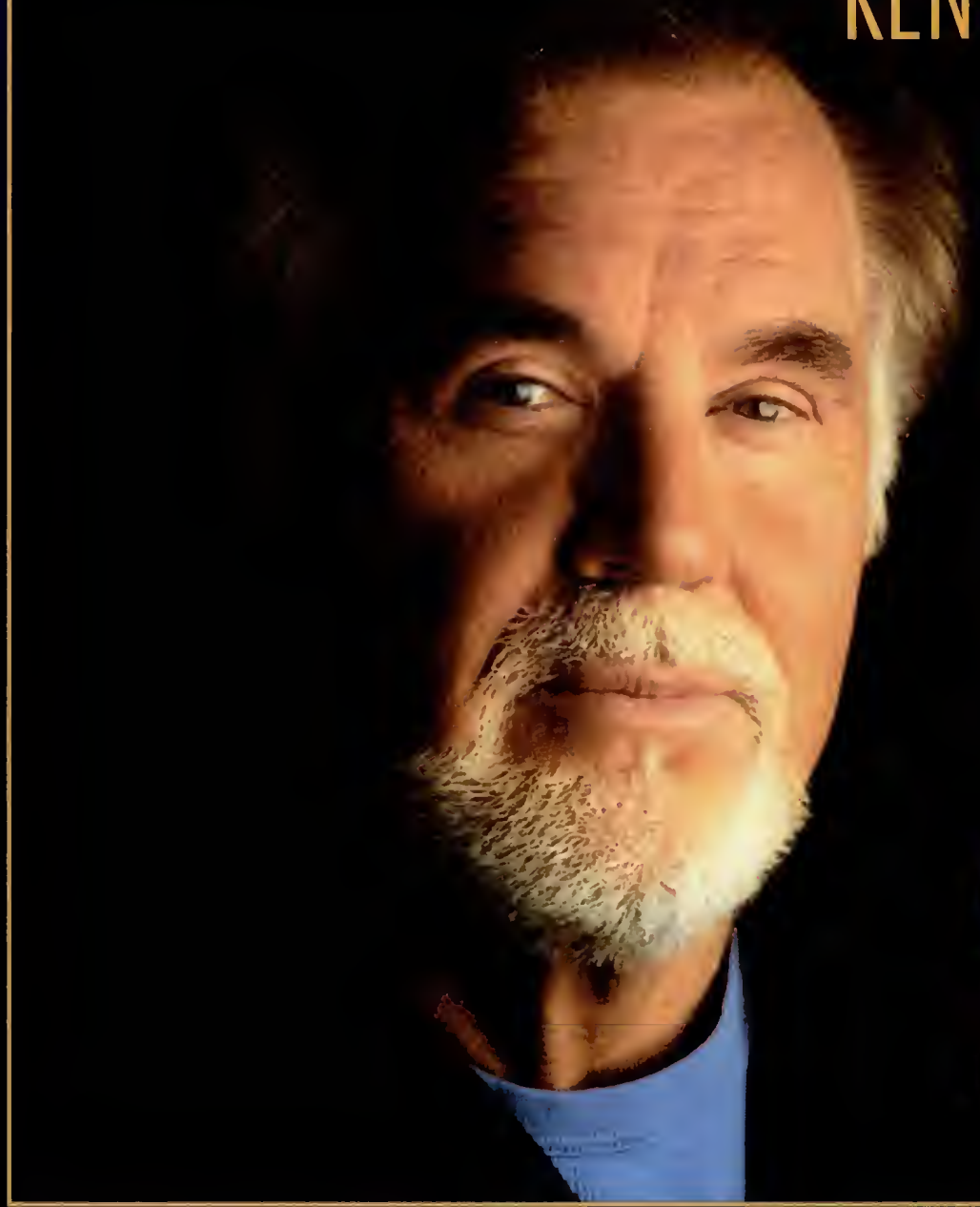
As country music increasingly turned toward youth in the 1990s, Rogers again rolled the dice, joining former Capitol Records president Jim Mazza in independent Dreamcatcher Entertainment, Inc. While Rogers and Dreamcatcher retained ownership of much of his catalog, the artist longed to enter the contemporary game.

"Dreamcatcher was a scenario whereby we saw an opportunity for Kenny to record in a contemporary setting in Nashville and to make new music and control what kind of music he was making, outside of the conventional music business in an independent environment," says Mazza, who had previously recorded more than 25 top-10 hits with Rogers during the singer's Liberty/United Artists tenure. "At Dreamcatcher, Kenny could control his intellectual property and the creative process, creating music

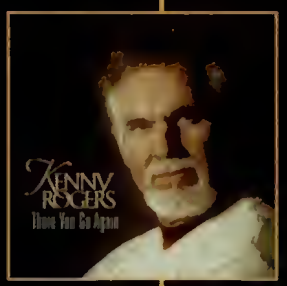
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Kenny Rogers 40th Anniversary

What's Next: Dreamcatcher Entertainment

The little indie label that put Rogers back on the charts has big plans—for more acts, publishing and film divisions, a recording studio and more.

BY DEBORAH EVANS PRICE

In the few short years since Dreamcatcher went from daydream to reality, Kenny Rogers, president/CEO Jim Mazza and staff have accomplished more than industry observers would have ever thought possible from a veteran artist on a start-up independent label. However, the goal at Dreamcatcher is to become more than a vehicle for Rogers' career—actually, to be a full-fledged company breaking new acts, as well as launching film and publishing ventures. Bottom line: the folks at Dreamcatcher are in it for the long haul.

"We've come a long way," admits Rogers of the label's success. "The gift that radio has given me in the last two years is something I would have never dreamed could have happened, and I have tremendous respect for them, going back to the concept of the message is more important than the messenger."

Rogers believes great songs should transcend the barriers created by age and music-business politics, and with his success on Dreamcatcher he's proven great art can also be successful commerce. Now that songs like "The Greatest" and "Buy Me A Rose" have gotten the fledgling label off to a strong start, Rogers and Mazza are ready to try their hand at launching additional acts. Linda Davis and Marshall Dyllon are the first acts signed to the Dreamcatcher roster, and Rogers says the label is being very selective in signing artists.


Linda Davis

DYLLON'S DEBUT

"The major labels count on a certain amount of failures; we can't," Rogers says. "We have to be right. One failure could wipe us out, so we have to be very, very careful with what we do and very choosy....An act that comes with us knows they are going to get 100% of what we have to offer, because we can't afford to be wrong."

Marshall Dyllon's debut single, "Live It Up," received a warm reception from radio, and the label has high hopes for the album. Plans call for the group to tour with Rogers early next year to gain visibility.




Jim Mazza (left) and Dreamcatcher staff

NO DEBT, NO DOUBT

Rogers says Dreamcatcher has the staff and resources to successfully launch new artists. "We are probably one of the few record companies out there that's in the black," he explains, noting that other companies have expressed interest in partnering with them, which they've rejected. "We don't owe anybody anything. On 'The Greatest,' we sold half a million albums off that one song, and then when 'Buy Me A Rose' came out, it pushed it over platinum. So that puts you in a pretty good position right there, when you only have put out one album and you have no debt. It's a great position to be in, and you don't have to answer to anybody."

Rogers credits Mazza for a large part of the label's success. "If someone had given me $10 million and said, 'Go start your own label,' I wouldn't have a clue what to do," he says. "I think you have to have someone like Jim Mazza, who ran many successful labels, including Capitol Records."

Rogers says he'd love to see Davis and Marshall Dyllon hit big so he could slow down. In reality, Kenny Rogers slowing down isn't likely to happen. He' s looking forward to building Dreamcatcher into a major entertainment company. He hopes to launch a publishing division in 2001, and there are also plans to purchase a recording studio and release a film or TV movie through the company's film division within the next two years.

Rogers owns the rights to the story "The Greatest," which is about a little-league coach from New Jersey. "We are shopping that right now and have had some very good interviews on the possibility of doing that as a major TV movie," says Rogers, who is set to play the coach. "One thing you learn quickly is that you don't do movies about sports—you do movies about people who play sports." ■

Kenny,

I'm still your biggest fan.

Congratulations,

Larry Butler



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Kenny Rogers
40th Anniversary

THE BILLBOARD INTERVIEW

Continued from page K-3

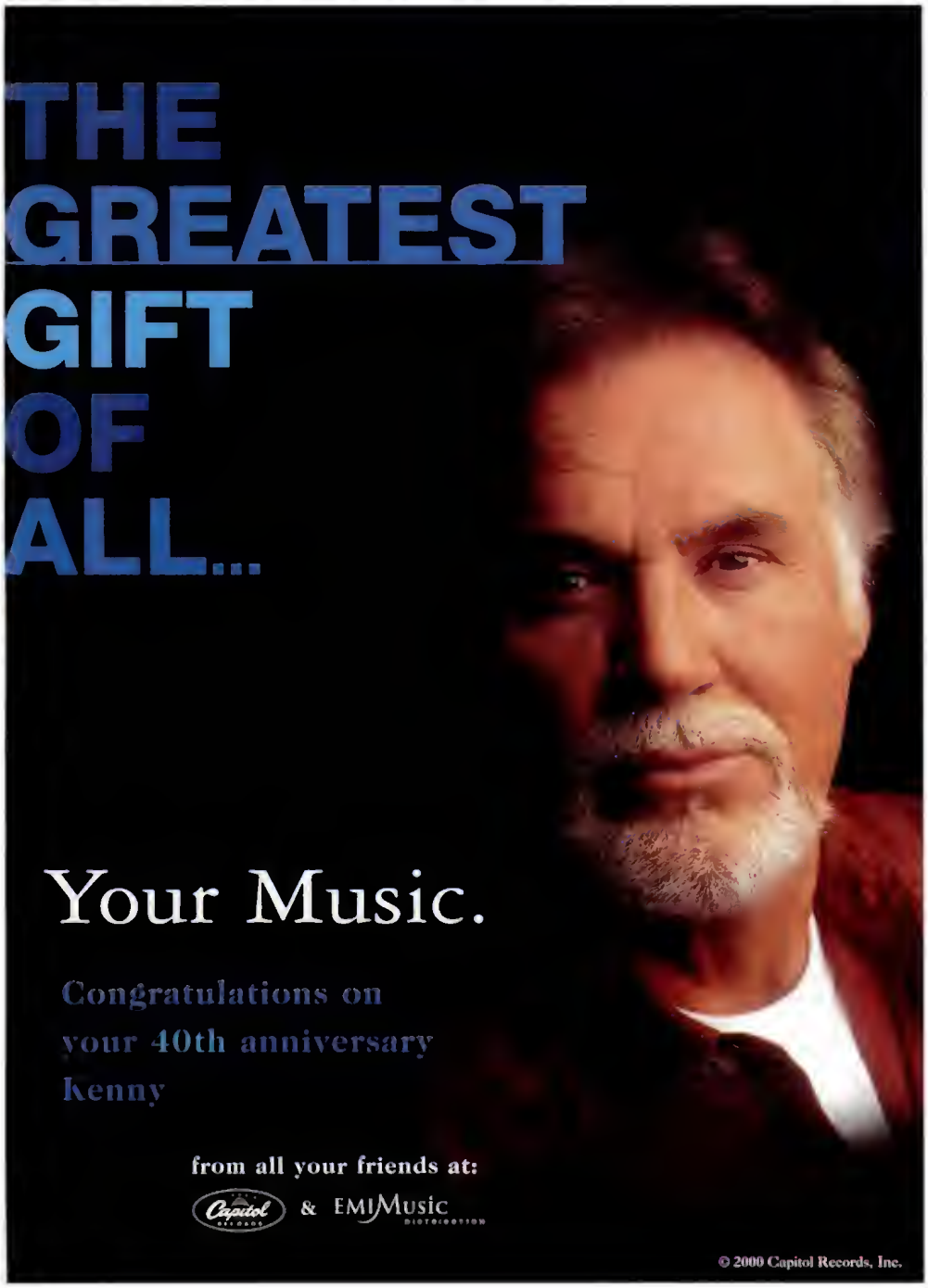
was Jimmy Bowen's secretary at Warner Bros. Records. The day we left the New Christy Minstrels, we were opening for Dinah Shore in Las Vegas at the Sahara, and, after that last night, we drove to L.A., and the next morning we were in the recording studio as the First Edition. Jimmy Bowen produced the first stuff we ever did.

It sounds like serendipity at its finest.

And that's not all. After we recorded that first album with Jimmy Bowen, we ended up working at a place called Ledbetter's [in L.A.], doing shows with people like the Carpenters and Steve Martin. Four or five other major stars came out of this club. And Mike Settle in our group knew Tommy Smothers and invited him down to see our band. At that time [1968], "The Smothers Brothers Comedy Hour" was the hottest show on television. We'd been together about six months, and Tommy fell in love with our band. He brought in his manager, Ken Kragen, to see us, and the upshot of that is a month later we did the Smothers Brothers show.

The first First Edition hit was "Just Dropped In (To See What Condition My Condition Was In)," which, in retrospect, seems like the perfect fusion of psychedelia and pop for its time. It's a formula that worked pretty well.

Mickey Newbury, who wrote that song, went to high school with me. Mike Post was producing us at that time, and we were one of the first to do voices through the Leslie [speaker] and one of the first to use backwards guitar. Glen Campbell was also on that session. Everybody thought we were a psychedelic group, but that was never our intention. At that time, most bands were great players who could sing, and we were singers who could play, but none of us were great players.



People ask me all the time who my favorite person is that I have ever worked with. I always say Kenny Rogers, and I mean it with all my heart. I consider Kenny one of my best friends, one of the easiest, sweetest, most fun people I've ever worked with. Besides that, I think our duet sound is as good as it gets, as far as I'm concerned. It's as good as I ever want to sound with anybody. Congratulations! –Dolly Parton

All of us at Navarre would like to congratulate Kenny on a 40-year history in our business, where he has proven that it is the creative process and the willingness to work that wins. He is one of the early people in the history of our industry that sold over 100 million records. Navarre is proud to be associated with Kenny and Dreamcatcher. We value that relationship and we look forward to another 40 years together.
–Eric Paulson, chairman and CEO, Navarre Corp.

Kenny Rogers is a visionary that shares R&B, country and pop music with the generations past, present and future. And, that's just one of his talents. –Lou Pearlman, president, Trans Continental Entertainment

The First Edition cut "Ruby Don't Take Your Love To Town" and "Reuben James," both of which charted country, so, in effect, you did kind of a reverse crossover first. What attracted you to those songs and the country style?

In the First Edition, all four of us were lead singers, and we'd all go out and get our own songs. Whatever song you would find, you would sing lead on. I'd been raised on country music, that's where my heart was, and I found songs where my heart was. A promotion guy with Mercury Records, Frank Leffel, brought me "Ruby." It was on a Roger Miller record. I went to Jimmy Bowen [with the song], and we only had 20 minutes left on the session. He said we'd never get it on the radio, but we did, and it was a big hit.

The lyrics to "Ruby" were actually pretty edgy.

"Ruby," "Reuben James," "Coward Of The County," "The Gambler," "Lucille," "Something's Burning"—all these songs had very edgy lyrics, but they all had a message. I've always felt the beauty of country music is: the message is more important than the messenger. As for the crossover, at the time, we always felt like success was success. We didn't know the difference in the charts. Every day, we'd call and see how many records we'd sold, and we didn't care if it was country or pop.

You left the First Edition, and, at least historically, it appears there was a bit of a downtime. Can you describe what that period was like and how you re-emerged as a country artist?

When the group broke up, I felt like I needed to be in Nashville. I went to Fan Fair in Nashville at Municipal Auditorium one time, and there were about 10,000 people in the audience, and they introduced this guy who had had a record back in 1954, and the crowd went crazy. I felt that, with that type of longevity, this is where I needed to be. And, when you're struggling, you start looking for a rock to grab on to. My feeling was [country music] would give me my maximum chance for success and minimum chance for failure. I didn't really have that much downtime, even though the last two or three years with the First Edition were rather non-eventful. We were making good money, but it just didn't matter. But I went straight to Nashville and got a record deal.

"Lucille" in 1976 was about as country as you can get, almost to the point of parody. Obviously, country-music fans took it seriously.

If you go back and listen to "Ruby," "Reuben James," "Coward," "Daytime Friends, Nighttime Lovers," all of these songs are happy-tempo, happy-feeling songs about bad feelings. "Coward" is about a rape! The trick is, people like the song before they know what it's about. There's one word that is synonymous with "hit," and that's familiarity. There are two ways to get a song that's familiar. One is to be hot enough to be in heavy rotation at radio so people hear the song over and over, and the other way is to get a song that sounds familiar the first time you hear it, and that's what I specialize in.

"Lucille" kicked off a heck of a run for you, leading up to what will probably be considered a career song in "The Gambler." Did you realize how strong that song was at first?

Yes. There was no question in my mind that "Lucille," "The Gambler" and "Coward" were all gonna be hit songs. None of us knew they would have pop success, but we all

Continued on page K-12

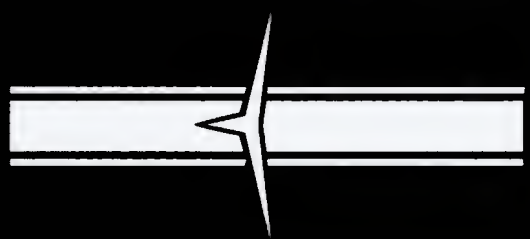
Congratulations,

Kenny

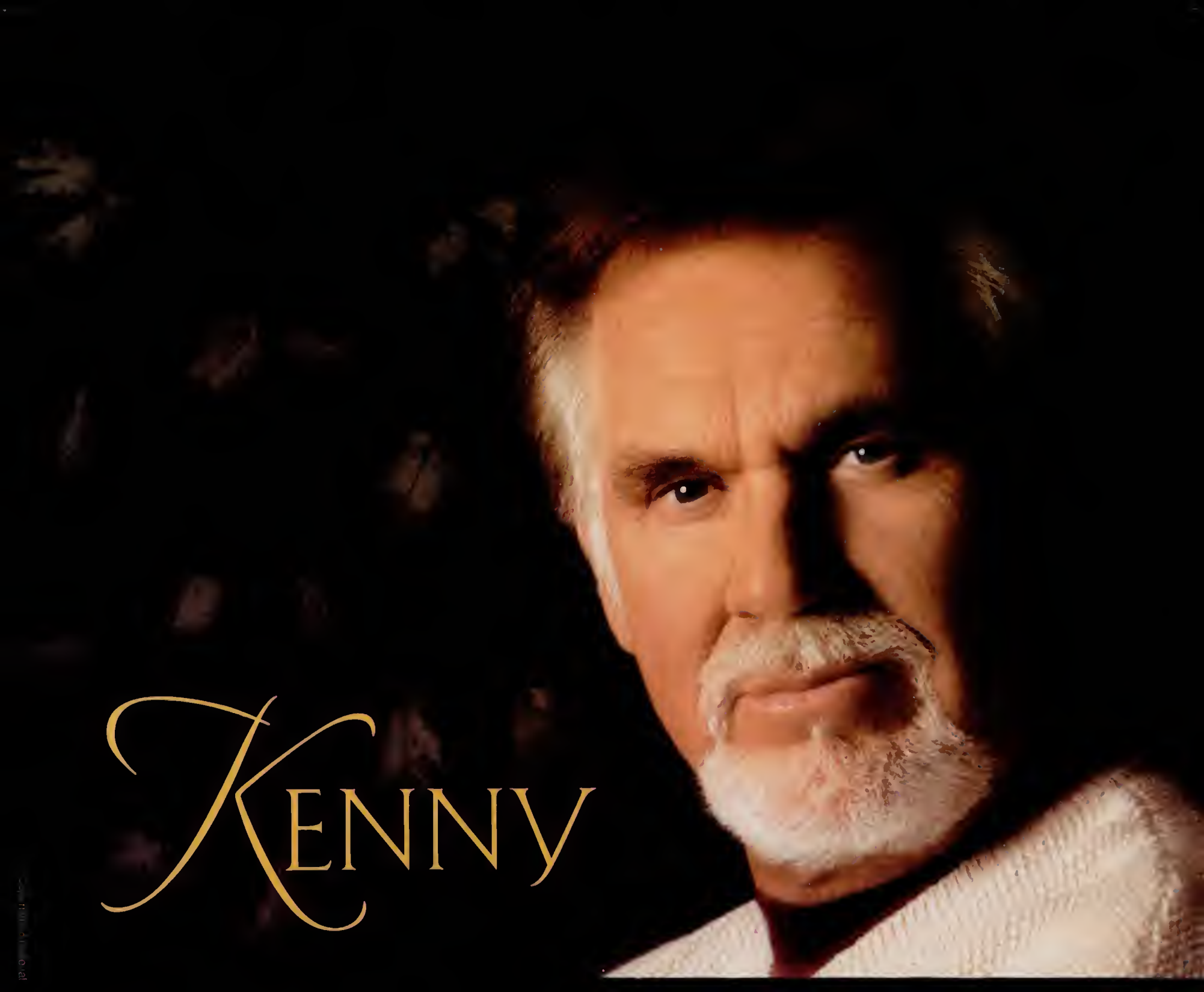
on a magical 40 Years of Music!
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KENNY


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Here's to all you've done, all you are and all that's yet to come
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Artist Management • Records • Film and Television

Kenny Rogers
40th Anniversary

Kenny and I did a movie together a few years ago called "Rio Diablo." It was the first film that I had ever done, and the first time Kenny had done a television movie without playing "The Gambler" role. CBS was looking for someone to play alongside of him, so Kenny suggested me. I was told the CBS executives weren't that keen on me at first, since they knew I didn't have any prior acting experience. Kenny stepped up to the plate for me. He went in and told the people at CBS, "Listen, this guy's got more acting ability than I had when I did my first picture. If you don't sign this guy, it's really going to be a big mistake." I think Kenny's recommendation was the deciding factor in getting me the role. I owe Kenny a tremendous debt of gratitude for not only that role, but for all of the subsequent roles [I've had] since. He helped me land the first role that got my foot in the door. Kenny's a goodhearted individual all the way around.

And he's so unassuming. When you're around him, you forget who you're talking to. When the movie wrapped, I thought, "I just did a movie with Kenny Rogers!"

–Travis Tritt

THE BILLBOARD INTERVIEW

Continued from page K-8

felt they were very strong country records. I always felt my strength was finding great songs.

You've recorded songs from writers ranging from Mel Tillis and Don Schlitz on the country side to Lionel Richie, Bob Seger and Richard Marx on the pop/rock side, as well as your own material. Obviously, you've made some pretty good choices. What makes a song work for you?



Rogers (top) in the New Christy Minstrels

With my own material, I take pride in not writing hits [laughs]. When it comes to ballads, I try to find a song that says what every man would like to say and what every woman would like to hear. When you find that, you get both men and women. "Through The Years," "She Believes In Me," "You Decorated My Life," "Lady" and "Buy Me A Rose" all fall into that category, and when you find one, it's very special. I've never considered myself a great singer, but I am a great storyteller. You can get so caught up in vocal gymnastics that the average person can't keep up with you. When I do a new song in my show, the audience has to work. But when I do a hit, they can let everything go, relax and be part of it.

Does it matter to you whether a song comes from a country or pop writer?

Music is cyclical. There was a time when country music was what country people would buy. Now country music is what country radio will play. If it's a song that pushes buttons, you can modify something and make it fit any genre.

You've also had a lot of success with duets—with partners including Dolly Parton, Dottie West, Kim Carnes, Sheena Easton and Linda Davis. What makes a duet work?

One of the things I've learned is you never start with the

Continued on page K-16

THE STORY SO FAR

Continued from page K-4

without the intrusion of the conventional music business."

Dreamcatcher is set up with Mazza as president/CEO and Rogers as chairman. Kragen runs the Dreamcatcher artist-management division (with clients Rogers, Diamond Rio, Sara Evans, 3 Of Hearts and Linda Davis). Bob Burwell is senior VP/GM of Dreamcatcher Records, and Kelly Junkermann, VP, oversees the TV/film division, based in L.A. Rogers came up with the Dreamcatcher name and designed the logo.

ROSES AND HORSES

The first single was "The Greatest," penned by "Gambler" provider Don Schlitz. The debut album was "She Rides Wild Horses," now certified platinum. "We felt if we had the right music, radio would embrace us," says Mazza.

Rogers followed "The Greatest" with "Buy Me A Rose," which became his 22nd No. 1 country hit. It was nominated for Single Of The Year by the CMA, Rogers' first nomination in 14 years. The CBS show "Touched By An Angel" built an entire episode around the song, and the segment, broadcast in February 2000, guest-starred Rogers and was the second-highest-rated episode of the season.

For a seasoned artist like Rogers to crack the independent barrier with chart-topping, platinum success is an accomplishment that has not gone unnoticed by his Nashville peers. "In big, broad strokes, yes, I'm surprised any independent label artist could crack No. 1," notes Norman. "But, in my experience, if there is any one artist who could overcome the biases and history that keeps this from happening—and transcend the difficulties—it would be Kenny Rogers. It's quite extraordinary what he's done in one sense, but I would expect nothing less of him."

Perhaps typically, Rogers waxes philosophical on his current success. "Careers are either spiraling downward or upward," he says. "When you're spiraling down, you can't do anything right, and when you're spiraling up, it seems you can do no wrong."

Longtime co-manager Kragen draws a different analogy. "A career is like a small plane: if you power up to a certain height and turn off the engine, it will glide for a certain distance," says Kragen. "I told Kenny one time that the plane he was on, if he turned it off right now, it wouldn't hit ground in his lifetime. He paused for a while and said, 'You know, Ken, I'm planning on living a lot longer than you think I am.'" —R.W.

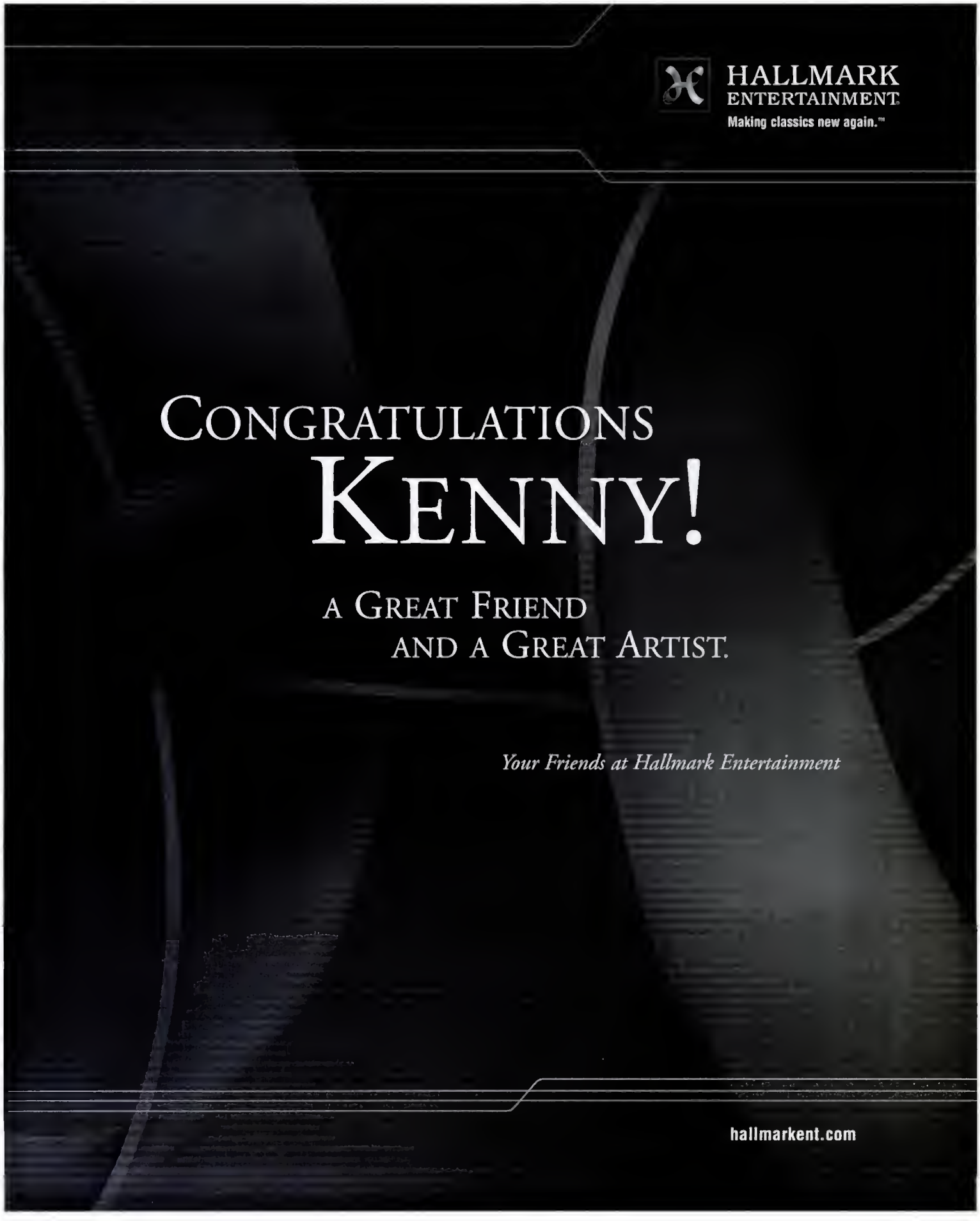
Travis Tritt

Dear Kenny,
Congratulations on a fabulous career.
I wish you many more years of success and happiness.
Your Friend,

Dear Kenny,
Thank you for establishing and funding the Harry Chapin Media Awards for so many years and for saving WHY (World Hunger Year) when Harry Chapin died in 1981. We would not have survived without you.

Best wishes on your 40th anniversary,
Sandy Chapin, Bill Ayres and all the folks at WHY

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YOU ARE
"THE GREATEST"



CONGRATULATIONS
ON 40 YEARS OF
GREAT SUCCESS!

MAJOR LEAGUE BASEBALL

Kenny Rogers
40th Anniversary

The Top 20 Hits of Kenny Rogers

This list was compiled by Chart Beat columnist Fred Bronson, based on a point system developed for the third edition of his book, "Billboard's Hottest Hot 100 Hits," due out early next year. Points are awarded according to weekly chart positions on The Billboard Hot 100.

1 *LADY*
Kenny Rogers (Liberty) 1980



2 *ISLANDS IN THE STREAM*
Kenny Rogers & Dolly Parton (RCA) 1983

Parton & Rogers

3 *COWARD OF THE COUNTY*
Kenny Rogers (United Artists) 1980

4 *I DON'T NEED YOU*
Kenny Rogers (Liberty) 1981

5 *DON'T FALL IN LOVE WITH A DREAMER*
Kenny Rogers & Kim Carnes (United Artists) 1980

6 *WE'VE GOT TONIGHT*
Kenny Rogers & Sheena Easton (Liberty) 1980

7 *SHE BELIEVES IN ME*
Kenny Rogers (United Artists) 1979

8 *LUCILLE*
Kenny Rogers (United Artists) 1977

9 *YOU DECORATED MY LIFE*
Kenny Rogers (United Artists) 1979

10 *LOVE WILL TURN YOU AROUND*
Kenny Rogers (Liberty) 1982

11 *SOMETHING'S BURNING*
Kenny Rogers & The First Edition (Reprise) 1970



12 *THROUGH THE YEARS*
Kenny Rogers (Liberty) 1982

13 *THE GAMBLER*
Kenny Rogers (United Artists) 1979

14 *RUBY, DON'T TAKE YOUR LOVE TO TOWN*
Kenny Rogers & The First Edition (Reprise) 1969

15 *SHARE YOUR LOVE WITH ME*
Kenny Rogers (Liberty) 1981

16 *JUST DROPPED IN (TO SEE WHAT CONDITION MY CONDITION WAS IN)*
The First Edition (Reprise) 1968

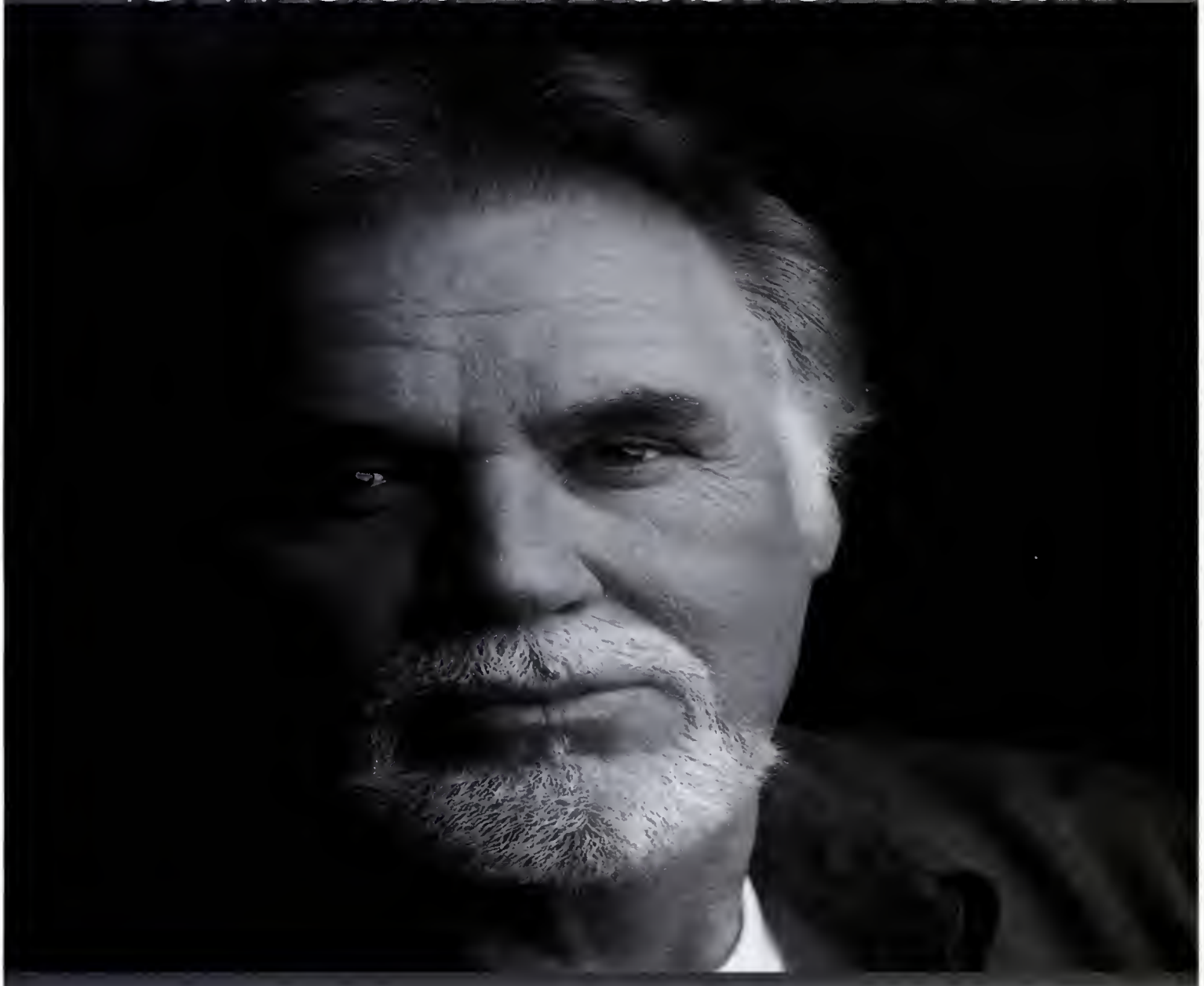
17 *LOVE THE WORLD AWAY*
Kenny Rogers (United Artists) 1980

18 *WHAT ABOUT ME?*
Kenny Rogers With Kim Carnes & James Ingram (RCA) 1984

19 *TELL IT ALL BROTHER*
Kenny Rogers & The First Edition (Reprise) 1970

20 *BUT YOU KNOW I LOVE YOU*
The First Edition (Reprise) 1969

Sweet Music Man



For the past 40 years, your music has captured the heart and soul of romance.

Congratulations, Kenny, on yet another significant musical milestone.

Marilyn Bergman President and Chairman of the Board

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Kenny Rogers
40th Anniversary

THE BILLBOARD INTERVIEW

Continued from page K-12

partner; you start with the song and say "Who could bring magic to this?" You start with what you're selling and then customize it to get the maximum out of it. I don't think Sheena would have been right for "Islands In The Stream" or Dolly for "We've Got Tonight." You've got to put the right person with the song.

As for producers, again, it's been a range, including Richie, George Martin and yourself. What do you bring to the boards that you've picked up along the way?

I've learned a lot. I think there are guys who produce so much better than I, but I don't think there is anybody who represents me musically better than I do. There are definitely some guys out there who put their stamp on anything they do, and when you work with guys like David Foster, Lionel Richie or Brent Maher, you've got to learn something.

What do you think of the the current debate over pop-vs.-country in Nashville?

I spoke at the Country Radio Seminar [in March], and I told them at that time: If you really want to solve this dilemma, somebody has to stand up and say, "[Is] country music a business or [is] country music an art form?" That's the debate. If it's an art form, get rid of everything without a steel guitar or fiddle. If it's a business, then you need to welcome all the sales you can get.

Isn't there any common ground there?

It goes back to: Is the message more important than the messenger? There's a box created out there, and, nowadays, if you're not somewhere in that box, you're not played. Every once in a while, a major artist comes along and moves the box. Alan Jackson moves it toward country, and Faith Hill and Shania Twain move it toward pop. All of this is good unless you lose your identity. There are a lot of people out there who don't like steel and fiddle, but once they start listening to country music, nobody leaves, because there's such a wonderful heart to country music. Country music is the song; it's the white man's R&B, the pain and joy we all feel as people. It's not about social issues, it's about me and you and the problems we have on a daily basis. How you convey that message is unimportant until you cross the line and become non-country. And, if you play a record that's not country, people won't buy it and it won't be on the radio in three days.

Much has been made about the age issue and country radio. Does it mean anything to you?

In all fairness, radio has been so good to me. I've gotten the feeling that radio wants me to be successful, and if I don't push the envelope and I do great songs, they'll give them a shot. I'm a student of the business, and I take great pride in not lying to myself. I have to know where I am at all times.

Tell me about the formation of Dreamcatcher and what your goals were in creating this label.

I came along at a great time in music and I had the strength to negotiate a deal with RCA with "reversion of masters," which means that, after a five-year period, I own my masters. Now I own 10 of my last albums. It's a way to organize my intellectual properties. This all started when I went to Europe and saw more "Greatest Hits" albums than I had hits. I never saw so many ways to package songs. My concern with this was dilution of volume: people might feel they were being ripped off [by purchasing the same songs on more than one record] and they would hold me responsible.

By owning the masters and having our own record company, we have the control. With Dreamcatcher, we're in a position where, if we get a little success, we can make a lot out of it. We're also in the position where, if the right song comes along, we can move quickly and accomplish a lot. For example, when I heard "The Greatest," I wasn't sure it was a hit song. I thought it might be like a joke; once you've heard the punch line, you don't want to hear it again. But I went to a couple of radio stations with my guitar and played it live, and the phones lit up. I felt that, in order to get played on the radio again, [my song] couldn't be compared to anybody else; it had to stand on its own.

When we released "The Greatest," some 65 stations didn't play it because [it was me]. But when we came back with "Buy Me A Rose," only two didn't play it. Business is a ladder; you don't run to the top, you go up one rung at a time. If "Buy Me A Rose" had come first, I don't think it would've been so successful, but audiences had already responded to "The Greatest." And one of the things about hearing me on the radio: You may not like what I'm doing, but you know it's me.

You seem to keep a lot of interests and activities going outside the music business, including photography and your television work.

If I make music 95% of my life, then when music goes, 95% of my life goes. Emotionally, that's very dangerous, so I've tried to have other things I'm equally passionate about, including my photography and movies. If I'm not on the radio, I'll have my photography until things recycle. The trick is keeping your head above water until it's your time again. My mom always said, "Be happy where you are, but never be content to be there. Be happy where you are, or you'll never be happy."

What advice would you give someone considering a career in music?

If you're getting into it for the money, you'll never succeed. It's only the guys who do this because they love it that stay when it's hard. My mother also told me, "Find a job you love and you'll never work a day in your life."

This latest stage of success in your career must be pretty fulfilling.

I don't care about being No. 1 all the time, but keep me in the top 10 and I'll be thrilled. It's fun. I don't take myself too seriously. The thing about singing is you do it because you love it. When it becomes a business, you don't love it any more. But once you do it because you love it again, it puts you in a different place. A hit record has changed audiences' perception of me, but, more importantly, it changes my perception of myself. When I walk out there, I'm not just doing hits from 25 years ago. I'm a factor, and that puts you in a great emotional place. ■





With Doyle's Trio (center) and receiving gold. From left: Dreamcatcher's Gator Michaels, RIAA's John Henkel, Rogers' wife Wanda, Jim Mazza

When I did "Lady" with Kenny, I was standing at a threshold of chaos and confusion. People were proclaiming that I was going to go solo [from the Commodores], and I didn't know the first thing about what that meant and what it was going to entail. At one point, I was sitting with Kenny and his manager, Ken Kragen. I started telling them about the problems I was having in the transition into a solo career. Kenny said, "Let me tell you about Kenny Rogers and The First Edition." When he finished talking, I didn't have to say any more. He understood solo and transition. He made my transition a lot smoother. At least I had an idea what the blueprint was supposed to look like. He was a sweetheart to guide me through that. They were anxious times, but I laughed my way through them. Kenny never knew he was supposed to die. How many people can go through so many changes and still come out on top? "Lady" was No. 1 on the four formats, even R&B. That's when I told him he was really going off the deep end. The brothers were passing by going, "Yo Kenny." –LIONEL RICHIE

Kenny Rogers is the definition of a true entertainer. I was fortunate enough to open his Christmas tour in 1992, and every night his show seemed new to me. What a wonderful entertainer. I'm proud of Kenny's 40 years in this ever-changing industry and proud to have worked with him. –TRISHA YEARWOOD

Kenny is such a legend in American music that he is overlooked as a brilliant photographer. He took some great pictures of me when we worked together, and his landscapes are comparable to some of the great Adams' work. What a talent! Love and congratulations from GEORGE MARTIN

Kenny
You're A Man Among Boys...
Your Friends,
Rex and Judy Benson



To Kenny,
the Original Gambler
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Coolio

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Kenny.....Don't ever stop dreaming.

Congratulations on achieving this incredible milestone

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Kenny Rogers
40th Anniversary

IRONS IN THE FIRE

Continued from page K-4

This year's show is called "Christmas From The Heart Featuring The Toy Shoppe." The production, performed off-Broadway in 1998 at the Beacon Theatre for a six-week holiday run, was written by Rogers and Dreamcatcher TV/film division head Kelly Junkermann.

STAYING BUSY

"Author" is just one of the many titles worn by Rogers. "The Toy Shoppe" is also the title of a new children's book written by Rogers and Junkermann, based on the musical and tour. Released last month, "The Toy Shoppe" is the second in a series of new books by Rogers. The first release, "The Greatest," was published last June.

Amazingly enough, Rogers has also had time to build a reputation as a well-respected photographer. He was invited to the White House to create a portrait of First Lady Hillary Rodham Clinton for the CBS TV special "A Day In The Life Of Country Music" that aired in 1993. He has also published two well-received photography books, "Kenny Rogers' America," composed of black-and-white landscapes, and "Kenny Rogers: Your Friends And Mine." He's currently putting the finishing touches on a third book, highlighting country stars past, present and future, entitled "This Is My Country." He wrapped much of the work on the latter when in Nashville for the CMA Awards earlier this year.

Receiving less attention but of equal importance to Rogers are the charitable causes he has championed. After the 1981 death of friend Harry Chapin, Rogers assumed his position at the forefront of the movement to aid the hungry, leading to the creation of the World Hunger Media Awards.

In 1985, Rogers participated in the "We Are The World" performance, spearheaded by Kragen, which raised millions for famine relief in Africa.

"Kenny Rogers is a great, genuine, wonderful human being, a compassionate guy who is also very loyal," says Kragen of his longtime friend and partner. "Kenny surrounds himself with excellent people, particularly now that he's older—Jim Mazza is a great example of this."



TASTEMAKER

Rogers and his partners inspire those who handle the various aspects of his career. "Every bit of the work I and the William Morris staff put in for him is a pleasure," says Greg Oswald. "Kenny is surrounded by people that inspire hard work and enjoy everything you do."



Charitable endeavors: aiding the hungry (top) and singing in "We Are The World"

As a management client, Rogers, says Kragen, is easy to work with. "Kenny makes decisions quickly, and for me that's an ideal artist," he says. "He doesn't vacillate."

But perhaps Rogers' most abundant quality, according to Kragen, is style. "If there is one thing that defines Kenny, it's that he is a man of enormous taste: in women, friends, homes, golf courses and, most importantly, music. Don't look for any Kenny Rogers detractors, because they aren't out there."

As for Rogers, don't look for him to slow down anytime soon. He is constantly looking for new challenges and the continued mastery of old ones. In short, he loves the game.

"[Tennis great] Jimmy Connors told me one time, 'Show me a guy that doesn't like to be out on the road and I'll beat him every time'," Rogers says. "That's the same way I feel." ■

I've always been a huge Kenny Rogers fan, my hero. It's been interesting playing with him in the latter part of this year. I don't know what I expected, but he's one of the coolest guys I've ever met in my life. And he's such a smart guy; I kick back and pick his brain. Kenny Rogers knows great songs. And great songs transcend genres. —PHIL VASSAR

His music was the soundtrack of my childhood. He always had a unique ability to sing many different kinds of songs, but whatever type of song it was, he always picked the greatest one.

It became complete for me when I got to tour with him recently in Canada. At one show, we had incredible monitor problems. Our sound and monitor guys couldn't get it worked out. Although we were able to do a decent show, we were happy to get it over with. We were just thinking that anybody that goes up there after us is going to have the same nightmare that we did. But Kenny, being the pro that he is, said "Forget my monitors," he walked out in front of them and stood on a 10-by-40-foot pad at the end of the stage. He stood out there with no ear monitors, and he didn't miss a note. I watched that crowd from 10-to-60-years-old get completely enthralled.

Although he's one of the biggest stars that we've ever seen, he'll still pal around with a rookie like me. He treats everyone with such respect. Many of those in his crew have been with him for 30 years. That not only says a lot about working for Kenny, but it says a lot about him as a musician. If he wasn't a good musician and didn't offer art with integrity, they'd be out of there. I look at Kenny Rogers and I say, "I want to emulate a career like that." He's a supernormal person that happens to be a big star. —CHELY WRIGHT

Kenny,
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THANK YOU KENNY FOR ALLOWING ME TO BE A PART OF YOUR LIFE

THE BEST IS STILL AHEAD OF US!

KEN

KRAGEN AND COMPANY

DREAMCATCHER ARTIST MANAGEMENT

Working with Kenny Rogers represents what the music business is all about. He is a true superstar and one of the most real and nicest people I have ever known. –COOLIO

I admire Kenny very much. He works hard, keeps finding new things to do in his career, and the best thing is: he loves his job! And, boy, does it show. I'm so glad that I have gotten to work with him in movies, on TV shows and in concerts. The icing on the cake is that he considers me one of his friends. That's a big deal to me. –REBA MCENTIRE

Kenny Rogers
40th Anniversary

Catching Dreams Around The World

Rogers' Star Shines Internationally

BY JIM BESSMAN

Not only has Kenny Rogers' career transcended music-genre boundaries, but it has crossed global borders just as easily.

"He's one of the most successful international artists in his genre," says Paul Zamek, president/CEO of Sweden holding company EMG USA Inc., which is the exclusive international rep for Rogers on Dreamcatcher Records. "But the country-music genre is not so clearly defined internationally, so he's now recognized as more of a superstar act—not just in the country genre as such, but in the rarified atmosphere with the great legends in show business."

Zamek has a longstanding relationship with Rogers and Jim Mazza, president/CEO of Dreamcatcher (and former EMI America co-chairman and president of Capitol Records). Some 23 years ago, Zamek was Capitol's general manager in South Africa, and he traces Rogers' overseas success back to his '70s benchmark country-crossover hits like "The Gambler."

"They brought him to the country-music audience internationally, but again, the format isn't as rigid as it is here in the States, so he transcended formats," Zamek continues. "His greatest hits did as well internationally as domestically, and his last album, 'She Rides Wild Horses,' served to contemporize him and bring him back as a vibrant artist again—not that he ever left! But the strategy with Kenny was to bring him back as a viable, contemporary act. And 'Horses'—which we retitled overseas as 'After Dark' and included three new songs specifically recorded for foreign territories—did very well in the rebuilding process. The reaction so far from our licensees for the new album, 'There You Go Again,' is very encouraging."



With wife Wanda and EMG's Zamek

Zamek notes that Rogers' Dreamcatcher product is in 60 territories worldwide, "probably more now than in Kenny's heyday at Capitol and RCA," he says. "That gives an indication of his durability, longevity and staying power. He's strong in the U.K., very strong in Scandinavia, Australia, Southeast Asia, the Philippines, Malaysia, Hong Kong, Singapore. He has an audience in South America, a very strong fan base in the Netherlands and Germany. So he's truly an international artist."

Rogers' international licensee is Transcontinental Records. Via Transcontinental, his product goes through EMI in the U.K., CMC in Scandinavia, Koch in GSA (Germany, Switzerland and Austria) and Poland, Artistree (distributed by Sony) in Australia, Sony Music in New Zealand, ABCD in Benelux, SUM in South and Central America and Mexico, and V2 in most emerging markets

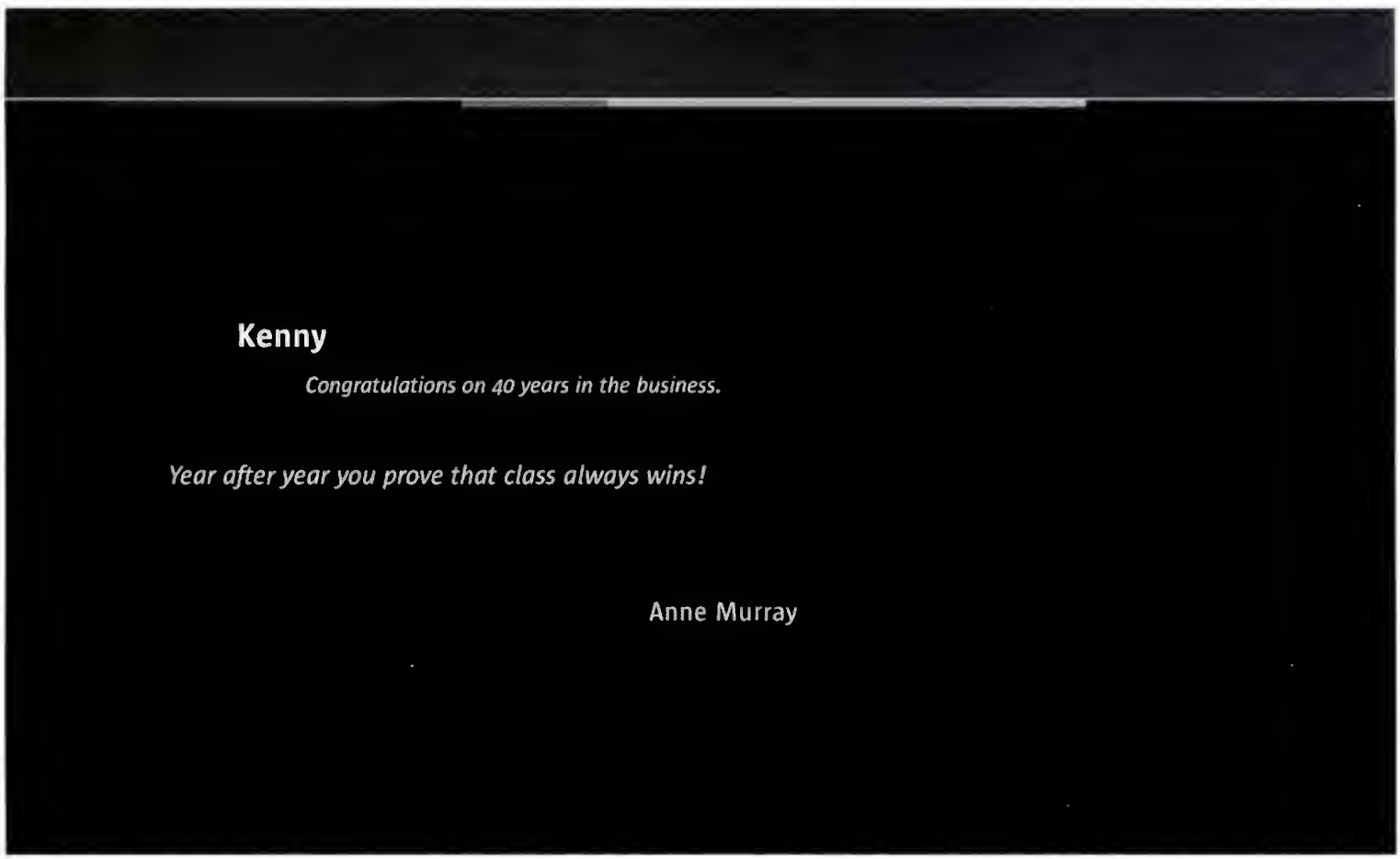
"We have a relationship with Transcontinental where we manage the affiliations with their licensees," says Zamek, who notes that the deal only involves Rogers' current Dreamcatcher titles; older Rogers catalog is variously represented by Capitol, BMG and Warner Bros. and their international affiliates.

Eighteen months ago, Rogers toured several European territories for the first time in "many, many years," says Zamek, "illustrating his commitment to his international fan base."

Rogers, explains Zamek, is now dedicated to spending "more time and energy, and more focus, on his international career, which for a guy of his stature—and everything that's happening for him in the States—is really a testament to his commitment to the international audience."

Plans are now "on the drawing board" to extend Rogers' global activities into 2001, says Zamek. "One of our strategies is to create the same excitement and presence and identification he has with Christmas here in the States," he adds, noting that Rogers has become "almost synonymous" with Christmas through his special "Christmas From The Heart Featuring The Toy Shoppe" touring show and TV specials.

"We want to ensure that international audiences have the same opportunity to enjoy the Christmas spirit through Kenny Rogers," says Zamek. ■



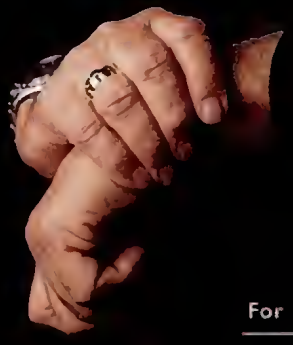


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(P)+212.922.3551	(F)+615.340.7734	(F)+46 40 15 92 55
(F)+212.292.4263	Paul@emg-ab.com	Gerry@emg-ab.com

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Surround-Sound Demonstrations Impress Confab Attendees

THE SECOND ANNUAL International Conference and Technology Showcase, Surround 2001, brought together many of the pioneers in the world of multichannel audio. Held Dec. 8 and 9 at the Beverly Hilton in Beverly Hills, Calif., the conference gave attendees an opportunity to share their experiences and, to a degree, reach a consensus as to how to push surround sound further into the public consciousness.

While Surround 2001 included demonstrations from manufacturers and replicators (see story, page 10), the experts featured on panel discussions held throughout the two-day conference provided the most accurate reading of the state of multichannel mixing for music and film.

Among those experts, the National Academy of Recording Arts and Sciences (NARAS) surround panel was perhaps the most illuminating and inspiring, furnishing an up-close glimpse of the methodologies of some of the top mix engineers in the surround-sound arena. (In January, the Music Producers Guild of the Americas was acquired by NARAS; as a result, NARAS formed the Producers and Engineers Wing.) Moderated by **Chuck Ainlay**—the Nashville-based engineer/producer with numerous 5.1 mix credits among his discography—the individuals featured on the NARAS surround panel represented the elite members of the surround-sound mixing community.

Of all the inspiring and often stunning pieces of music presented in surround during the conference, selections from **Fleetwood Mac's** 1977 classic "Rumours" may have drawn the most reverential response. **Ken Caillat**, of the 5.1 Entertainment Group, engineered both the original stereo album and the 5.1 remix.

"Rumours" will be released on DVD Audio by the Warner Music Group, most likely in second-quarter 2001, but Caillat gave attendees a preview, playing "You Make Loving Fun" and, later, "Never Going Back Again" through the Genelec 5.1 monitor array positioned in the main conference room.

Once again, the superiority of surround sound over stereo was illustrated: The greater number of discrete audio sources (six vs. two) enable so much more sonic information, as well as exponentially greater creative mixing choices. The fact is, hearing "You Make Loving Fun" in 5.1 is like hearing another song altogether: It is a far more emotional and engrossing experience. The push and pull between instruments, the dramatic impact of the group's multilayered vocals as the chorus kicks in—all dynamics are immensely magnified by Caillat's surround mix and a properly placed 5.1 speaker array.

Yet another benefit of the upcoming "Rumours" DVD Audio, sure to induce euphoria among Fleetwood Mac fans, is found in "Never Going Back Again." Here, as will no doubt often be the case when catalog material is remixed for surround sound, elements of the song that literally have not been heard before—outside of a recording studio—will be included, thanks to the 5.1 audio delivered on DVD. In revisiting the original masters, Caillat rediscovered the song's long-forgotten evolution.

"It's interesting," Caillat mused. "That song was originally called 'Brushes'—that was our working name. It was two acoustic guitars and a snare playing this drum roll with brushes, originally. The acoustic guitars had a lot of harmonics. When **Lindsey Buckingham** went to sing it—he always waited till the last second to sing—he found out that it was totally in the wrong key. We had these harmonics, just beautiful stuff. We went back in for a second pass and retracked the thing. Eventually, when we mixed it, it was really strong with vocals, backgrounds, and acoustic guitars. We left out the brushes and his lead guitar solo that was in there.

"When I went back in, I was bringing up the faders and said, 'Oh, yeah!' Because in the stereo spread that we originally did, it just worked well without the guitar and the brushes," he continued. "When I started to spread it around in 5.1, suddenly I felt the space was there, and an opportunity to add what was originally recorded and intended to go in—but was left out—back into this 5.1 mix. So I put it back in, and then when I got each of the band members in, I said to Lindsey, 'Listen, I'm going to play you this different version,' not knowing which way he's going to go on it. He just fell in love with it. He said, 'I forgot all about that part.'"

The wealth of creative mixing choices introduced by surround sound can also present some challenges. Often in the course of Surround 2001, the question was raised as to what sonic information should be placed in the center channel. Surround sound originated in film, where the center channel is typically used for dialogue. In the case of music-only content, the temptation to likewise place the lead vocal in the center is apparent, but, as many expressed, ill-advised.

When consumers solo the center channel (disengaging all other channels on their home theater receiver, for example), even a great singer's performance, absent the context of the entire mix, may sound less than flattering. A channel with purely lead vocals assigned to it will also expose punch-ins and any minor imperfections in the performance. Moreover, *muting* the center channel leaves, essentially, a karaoke machine, and that is not what these audio professionals are interested in creating. Caillat recalled just such a dilemma.

"It was **Nat 'King' Cole**, a 3-track we got from EMI, 1956 or '57, a beautiful recording. We had orchestra, all the brass divided between the two tracks [left and right], and Nat 'King' Cole right down the center. I put the tracks up and moved the music information a little back from the front speakers. Then I put Cole's voice up—how often do you get to hear his voice? I threw it in the phantom center and put a little bit back in the real center. Then when I soloed the left and right speakers, I had basically obliterated any opportunity for the listener to be able to hear the genius recording that these guys did back in the '50s. In this particular case, I called some people in. I started toying with the idea of, 'Why don't I leave this 99% in the center?'

"For the first time in a long time, somebody could actually solo and hear track one of the 3-track, track three of the 3-track, and hear Nat's voice. Of course, I have to make sure when I do that, that I protect his voice with echo on the center channel. We went back and forth, but on that one, we went with center," he added.

"I've always looked at that as being a negative," Ainlay responded, "that somebody could hear the singer and solo him up and find all the flaws. But in your case, this is a great performance, and you want to show it."

"I just made sure there was echo sitting with him," Caillat answered. "I think it was printed on the track, quite honestly. So I stuck it up there, and it was beautiful."

Another issue that frequently arose during the conference was the fear that inexpensive, poor-quality consumer hardware—specifically speakers—haphazardly placed in living rooms (or even in different rooms!) would render the engineers' labor moot. A professional mix engineer, sitting in the sweet spot of five identical speakers in a control room optimized for monitoring, may be shocked at how consumers are placing their surround speakers; many have complained that the average person cannot properly position two speakers, let alone six.

"It sounds as though everybody here is working in a situation where they've got full mains all the way around," Ainlay noted. "There's a lot of different kinds of home theater situations that our mixes are going to be played on. Oftentimes, I've seen one of these systems, with these itty-bitty speakers in the back, some odd-shaped sort of thing that fits on top of the TV for the center, and two regular speakers for left and right."

"We can't be concerned that the public does not have a perception of the sonic value that we, in this room, have," offered **Chris Fogel**, who has mixed 5.1 scores for films including "Charlie's Angels," "Cruel Intentions," and "Blue Streak" and a 5.1 music mix for artist **Aaron Neville**. "It's our job to raise their level, so if it's available and is here now, the public will follow. They will get it. They haven't gotten it yet, but they will."

"I think it's our responsibility as mixers to make it sound as good as we feel without second-guessing ourselves," said **Bob Whyley**, who recently mixed the ABC-TV **Christina Aguilera** special "My Reflection" in 5.1. "The rest of the world will be taken care of. When we mix, we mix for ourselves. When it passes us, then I think the rest of the world is good to go. If we didn't feel that way, we'd never complete a mix."

Concluding, Ainlay asked the panelists if they felt consumers are asking for surround sound, or if in fact the professional audio industry is forcing it upon them.

"I think in the quad days it was confusing," said Whyley. "People thought it was a ripoff—'They're trying to make you buy another pair of amplifiers and speakers.' But this really seems to have a lot more momentum. It's a lot like high-definition television [HDTV]: As soon as somebody sees an HDTV signal correctly produced on a screen, they can't go back. I remember how bizarre some of those 4-channel mixes were in the very beginning [of quad]. Producers didn't have a clue what to do with this new medium. There'd be a bongo over there, the kick here, the snare here. It wasn't four channels of music—it was being accosted with all this crap.

"Now, because of the discipline of the film industry and how that has evolved, there's some sanity to it," he continued. "The rear channels add openness and ambience. You take your stereo mix and start widening it, and it becomes a joy, because now you're making a real, living-sounding thing that could be happening live, as opposed to the joystick thing, with every solo running around the room 100 times. And the fact that these systems are being packaged at Costco, and that you can buy a complete system for under $1,000, it looks like this is really going to catch on. Music has sort of been in a holding pattern for a while, and I think this could really jump-start a lot of stuff."

"The artists love it too," added Caillat. "**Stevie Nicks** started crying."



Hank Neuberger, foreground, president of the Chicago chapter of the National Academy of Recording Arts and Sciences, introduces the academy's Producers and Engineers Wing panel at Surround 2001. Pictured, from left, are panelists Bob Whyley, Chris Fogel, Gary Lux, and Ken Caillat and moderator Chuck Ainlay. (Photo: David Goggin)

STUDIO MONITOR™



by Christopher Walsh



Nothing But Soul. Design FX Remote Recording recently recorded the Third Annual Soul Train Christmas Starfest, featuring Lou Rawls, Peabo Bryson, Boyz II Men, Brian McKnight, Vanessa Williams, Smokey Robinson, Kelly Price, and the George Duke Band. Pictured in the Design FX remote truck are, from left, Rawls, Design FX president Gary Ladinsky, Design FX technician Jeff "Tree" Keese, and Remote Recording manager Scott Peets. Video services were provided by Denali for the Tribune Broadcasting syndicated show airing nationwide Dec. 2-17. (Photo by David Goggin.)

Former Cheiron Pros Talk Equipment

BY KAI R. LOFTHUS

OSLO—Tucked away in the hardly glamorous neighborhood of Drottningholmsvägen at Kungsholmen in Stockholm is a small, cube-shaped building that houses the soon-to-be-terminated studios of Cheiron.

There's noticeably little about the vicinity that would serve as inspiration for the company's producers and songwriters—save a few beautiful parks—let alone hint at the impact they have had on the world's music charts. But then again, this Swedish production powerhouse has never been about glamour anyway, other than the artists who have frequented the studios to record their predominantly million-selling singles and albums.

However, although the studios are closing as part of a discontinued publishing and production joint venture with the Zomba Group at the end of December, three songwriter/producers—Kristian Lundin, Jacob "Jake" Schulze, and Alexander Kronlund—will remain based there.

Meanwhile, Martin "Max" Sandberg, Tom Talomaa, Rami, and Alexandra have moved to Cosmos Studios in Söder, the southern part of Stockholm, forming the company Maratone (which is owned by Sandberg and Talomaa). Per Magnusson, David Kreuger, and Jörgen Elofsson have established a separate company called aSide Productions.

The ground floor consists of a handful of offices, a conference room, and a separate room in memory of Cheiron co-founder Dag "Denniz PoP" Volle, with his bag of golf clubs prominently placed in one corner. In the basement, there is a main studio, two smaller studios, and one editing room.

Cheiron's producers are taking a modest approach toward the usage of advanced technological equipment. For instance, they're not reading any specialist magazines.

"Sometimes people ask us, 'What sort of equipment have you got? There must be something special,' " explains Magnusson, who, in partnership with Kreuger and Elofsson, has authored songs like Britney Spears' "Sometimes" and "(You Drive Me) Crazy," and Westlife's "If I Let You Go." "No, it's just common stuff, like a Roland JV-2080 synthesizer and Akai S6000 and S3200 samplers. Nothing weird at all. Our music is just about how we're tweaking the sounds."

Adds Kreuger, "The German company SPL [Electronics, based in Niederkrüchten] makes some really strange stuff. You get some sort of different sound on synthesizers and drums with their equipment. Actually, it's rather inexpensive, but it's very good."

"We're often getting phone calls from our main supplier [DeLuxe Music, in Stockholm] with tips about new equipment, but in 99% of the cases we can't make any use of it," says Magnusson.

"We always try out new products, but there are few of them that we actually adopt and use. I usually buy things I've wanted for a long time—reverb, for instance. But there aren't really many new synths we buy, perhaps one per year," says Kreuger.

"The most important thing," says Elofsson, "is to set limits for yourself. You can do anything with a song for about four years. But somewhere you've got to stop."

"It's peculiar, actually, how much time we're spending in the studio, despite all the new equipment," says Magnusson. "In 1979 it could take you two weeks or two months to record an album, but now you can end up spending two months on each song."

Adds Kreuger: "When using tape, you can't really afford doing more than, say, 15 takes. But when you can do 100 takes because you've got hard disc recording, you'll do it. We're not doing that anymore. We're more in favor of fewer takes."

"And even though we're using Pro Tools a lot," says Magnusson, "we're not using many of the plug-ins. It sounds better and is easier to work without them. We can be very conservative sometimes."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 16, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	INDEPENDENT WOMEN PART 1 Destiny's Child/ Poke & Tone, C. Rooney B. Knowles (Columbia)	MS. JACKSON Outkast/ Earthtone III (La Face/Arista)	MY NEXT THIRTY YEARS Tim McGraw/ B. Gallimore, J. Stroud T. McGraw (Curb)	LDSER 3Doors Down/ P. Ebersold (Republic/Universal)	HEMDRRHAGE (IN MY HANDS) Fuel/ Ben Grosse (S50 Music)
RECORDING STUDIO(S) Engineer(s)	LOBO/SUGAR HILL (Deer Park, NY/Houston) Manelich Sotolongo Ramon Morales	STANKONIA (Atlanta, GA) John Frye	OCEANWAY (Nashville) Julian King	ARDENT (Memphis) Paul Ebersold Matt Martone	RIGHT TRACK (New York) Ben Grosse, John Parthum, Lloyd Puckitt
CONSOLE(S)/ DAW(S)	SSL 9000J/ Mackie 48-8	SSL 4080	custom Oceanway Neve 8078	SSL 4064	Neve VX
RECORDER(S)	Studer A827/Sony JH24	Studer A827	Sony 3348 Otari DTR-900	Sony APR 24	Pro Tools
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy GP-9	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Rich Travali	STANKONIA (Atlanta, GA) NHP Sound	IMAGE (Hollywood, CA) Chris Lord-Alge	THE RECORD PLANT (Los Angeles) Toby Wright	THE MIX ROOM (Los Angeles) Ben Grosse
CONSOLE(S)/ DAW(S)	Neve VR 60 w/ Flying Faders	SSL 4080	SSL 4056 G computer	SSL 4080G plus	SSL J9000
RECORDER(S)	ATR 100 1"	Studer A820	Sony 3348	Pro Tools Sony 3348	Pro Tools Mix Plus Version S.01
MASTER MEDIUM	Quantegy 499	BASF 900	BASF 900	Quantegy GP-9	Pro Tools
MASTERING Engineer	STERLING SOUND Tom Coyne	BERNIE GRUNDMAN Bernie Grundman	MASTERING LAB Doug Sax	A&M MASTERING Stephen Marcussen	PRECISIDN MASTERING Tom Baker
CD/CASSETTE MANUFACTURER	Sony	BMG	Uni	BMG	Sony

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Update

GOOD WORKS

NIGHT AID: Reprise recording act **8Stops7** has released a limited-edition CD of its track "Question Everything" to benefit Children of the Night, an organization that helps sexually exploited teens. The enhanced CD includes the single's original album version from the "In Moderation" set, an acoustic version of the track, and a recorded message from band front man **Evan Sula-Goff.** It also includes a "Question Everything" video and links to several Web sites for national teen organizations. It is currently available at Tower Records. Contact: **Kelly Hammett** at 818-788-7197.

ROOF TIME: Virgin recording artist **Chris Cagle** and KZSN Wichita, Kan.'s **Dan Holiday** have begun a rooftop vigil to collect toys for Toys for Tots. The duo is camping out on the roof of a Wichita Wal-Mart until 12,000 toys are donated. Holiday began the drive 11 years ago and has raised the toy goal by 1,000 toys each year. Contact: **Emily Burton** at 615-269-7071, ext. 144.

TWAIN ITEMS: **Shania Twain** has donated items from her tour and television wardrobes to an online auction to aid Kid's Café. Items are currently being auctioned at countrystars.com, and such sites as vh1.com will soon be participating. Kid's Café, a program launched by Second Harvest in 1993, provides meals for children throughout the U.S. Contact: **Kevin Lane** at 615-524-7750.

AVATAR DONATION: Avatar Records donated $10,000 to the Innocence Project of the Benjamin N. Cardozo School of Law. The company presented the money after acquiring the soundtrack rights to the HBO drama "Oz." The Innocence Project uses DNA testing to free wrongly convicted prisoners. Contact: **Tracey Miller** at 201-531-0484, ext. 11.

RESEARCH FUNDS: Temple Records will donate one pound for every CD and book purchased from its Web site, templerecords.co.uk, to the Brain Tumour Research Fund in Glasgow, Scotland, over the next three months. The site also includes information about making direct donations to the fund. Contact: **Robin Morton** at 01-875-830328.

CALENDAR

DECEMBER

Dec. 19, **Songwriter Showcase,** presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

JANUARY

Jan. 10-13, **26th Annual International Assn. Of Jazz Educators Conference,** New York Hilton and New York Sheraton, New York. 610-667-0501.

Jan. 15, **Getting Records To Radio,** presented by the National Assn. of Record Industry Professionals, Four Seasons Hotel, Los Angeles. 818-769-7007.

Jan. 20, **MIDEMnet 2001,** Palais des Festivals, Cannes. 212-370-7470.

Jan. 21-25, **MIDEM 2001,** Palais des Festivals, Cannes. 212-370-7470.

Jan. 27-Feb. 3, **Seventh Annual Country In The Rockies,** benefiting the T.J. Martell Foundation, Club Med Crested Butte, Colorado. 615-256-2002.

Jan. 30, **Internet Law For Electronic Commerce In Nevada,** seminar sponsored by Quirk & Tratos, Golden Nugget Hotel, Las Vegas. 715-833-3959.

FEBRUARY

Feb. 2-3, **13th Annual Frank Sinatra Celebrity Golf Tournament,** Desert Willow Golf Resort, Palm Desert, Calif. 760-202-4422.

Feb. 22-24, **Seventh Annual College Urban Music Fest Black History Month Celebration,** Atlanta University Center, Atlanta. 770-908-6102.

Feb. 22-25, **By:Larm Convention,** Tromso, Norway. 47-2335-6096.

Feb. 24, **How To Start And Run Your Own Record Label,** presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Feb. 26, **Brit Awards,** Earls Court 2, London. 44-207-851-4001.

Feb. 28-March 3, **32nd Annual Country Radio Seminars Convention,** Nashville Convention Center, Nashville. 615-269-7071, ext. 144.

MARCH

March 11-14, **43rd Annual National Assn. Of Recording Merchandisers Convention And Trade Show,** Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 14-18, **South By Southwest Music Conference And Festival,** Austin Convention Center, Austin, Texas. 512-467-7979.

March 21-22, **Yahoo! Internet Life Online Film Festival,** Hollywood Athletic Club and Directors Guild of America Theater, Los Angeles. 646-658-8323.

APRIL

April 24-26, **Billboard Latin Music Conference,** Eden Roc Hotel, Miami Beach. 646-654-4660.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or E-mail jpesselnick@billboard.com.

LIFELINES

BIRTHS

Boy, Alexander Lichtman Rabney, to **Fran Lichtman** and **Randy Rabney,** Oct. 16 in New York. Mother is senior VP of international for Atlantic Records.

Boy, Christian Dean, to **Tami** and **Chris Kosman,** Nov. 6 in Simi Valley, Calif. Mother is a WEA singles specialist.

MARRIAGES

Steven Graybow to **Terri Feuerstein,** Dec. 3 in Dix Hills, N.Y. Groom is jazz editor and jazz chart manager for Billboard and associate director of charts for Top 40 Airplay Monitor.

RENNER TO STEER UNIVERSAL GERMANY

(Continued from page 37)

He joined the latter in 1989 from RCA/Columbia Home Video. Previously, he worked for BMW. "I've loved every second, every minute, of the past 11 years," he says. "The company is in the best possible shape, with its best-ever chart share, market share, revenue, and profit."

Notwithstanding his continuing Universal connections, Gramatke is likely to weigh a variety of future employment options. "I need a second life to accept all the interesting offers I have had," he says, while declining to reveal whether he has noncompete restrictions.

As Renner takes on overall responsibility for Universal Music Germany, Antippas is expected to focus on administrative tasks. He has a reputation as a tough businessman, gained during his Austria/Switzerland stewardship and previously as managing director of PolyGram Greece.

This scenario should leave Renner free to focus on creative issues, including his determination to strengthen Universal's domestic roster. "Our repertoire companies have broken international acts such as Bloodhound Gang, Goldfinger, and Mya ahead of their home markets and the rest of the world, thereby proving [those companies'] skills," he says. "All at Universal are more willing to experiment—we are not afraid of making mistakes."

Among those reporting to Renner starting Jan. 1 will be his wife, Petra Husemann-Renner, who succeeded him as head of Motor Music two years ago when he was named music group president of Universal Music's German business. Also reporting to Renner are managing directors Joachim Harbich at Polymedia Marketing, Joerg Hellwig at Polydor, Boris Loehe at Mercury, Konrad von Loehneysen at Universal Records, and Oliver Schulten at Classics & Jazz, as well as Polystar GM Harry Weller.

Renner will be accountable to Larsen, while Antippas reports to Renner in his role as Universal Music Germany COO and to Larsen

ISRAELI VERSION OF GRAMMYS

(Continued from page 37)

members voted this year, says Gafni, who adds that he wants to widen participation to 3,000 in the future. As the awards' name suggests—"Tammuz" refers to the Hebrew calendar month approximating July—the awards recognize the music of the period July 1999-July 2000.

Gidi Gov, veteran singer and TV presenter, hosted the 2¼ hour show, which was televised live from the Tel Aviv Cinerama by commercial Channel 2 franchisee Keshet. According to Keshet, the show attracted 16.8% of all viewers.

The show, co-produced by Keshet Broadcasting and Hamon Productions, featured a mammoth 35 categories dedicated to Israeli music, plus a tribute to Ofra Haza—internationally, probably Israel's best-known singer—who died earlier this year. Gafni says he does not rule out the possibility of reducing the number of categories for future shows.

Berger, who performed at the awards, was associated with 13 nominations, five of which resulted in victories. She was named best female singer and collected the best album award for her third disc, "Ad Hakatzeh" (To The Edge), on NMC Music.

Also performing was singer/songwriter Aviv Geffen, who sang "Ori Or" (Wake Up), the Helicon Records airplay hit that won him awards for best song and best lyric. Written well before the current troubles—but reflecting the mood of much of the country—the song is a call for peace.

Assaf Amdursky added to a successful night for the NMC label, performing and taking the award for best male singer and best producer for his album "Manvim Skatim" (Quiet Engines). The disc also won the best sound award for engineer Moshik Kof.

Vocalist Achinoam Nini—known internationally as Noa—won the award for best contributor to Israeli music abroad for her English-language disc "Blue Touches Blue" (Metheny Group Productions/NMC, distributed internationally by Polydor/Mercury), which has been described as "a fusion of jazz and soul, with ethnic elements."

In other key categories, newcomers Shotei Hanevua (Fools Of Prophecy) were named best group for their eponymous debut disc on Helicon Records, and Shlomi Shaban was named best newcomer (NMC Music).

Reaction to the awards was mixed. NMC CEO Moshe Morad says, "One of the nice things about this ceremony is that all the main awards went to young singers. It's very important that young artists crossed over to the mainstream and that we have a future."

Ishay Amir, producer, studio owner, and an award winner last year, is more critical. "The ceremony was a big improvement on last year's, which was a semi-disaster," he says. "But there were too many categories. Little respect was shown for the winners of the technical categories, who were awarded their prizes during the commercial breaks and didn't know whether to come up on stage or not. And some of the choices were very strange."

But Gafni says the real aim of the awards was fulfilled with the success of Berger, which reflected an industry's professional appreciation rather than merely a popular choice.

SGAE LABEL RELAUNCHES

(Continued from page 37)

producing the album to designing the cover and packaging. Until now, we would send the master recording to Decca, who printed the copies and arranged one-off distribution deals with various labels."

Autor will also act as a talent scout for major labels by searching out new talent from within the ranks of SGAE's 58,000 members (of which 43,000 are directly related to the music industry), in the hope that interested majors will then sign those acts.

After payment of appropriate artist/publisher royalties, monies raised from the sale of Autor albums will go back into SGAE's promotional arm, Fundación Autor.

"There are three fundamental aspects of Autor," says García. "We aim to recuperate the musical heritage of Latin America and Spain—including, for example, new recordings of music written by Spain's King Alfonso the Wise in the 12th century, using as far as possible instruments of that era. The second is the talent-seeking, and the third is the publication of special CD/books in conjunction with upmarket arts magazine El Europeo."

Among the Autor albums being relaunched without the Decca logo that their first print run carried are the Latin Grammy-winning classical music album Tomás Bretoón's opera "La Dolores," with tenor Plácido Domingo, as well as nominee "Salmo De Las Américas," composed and conducted by Cuban pianist José María Vitier.

Autor's first new release, released to coincide with the label's Nov. 22 relaunch,, is the self-titled "Joan Valent Y Ars Ensemble," an experimental setting to music and song of 12th-century Catalan poetry from the Balearic island of Mallorca. The album features the chamber orchestra Ars Ensemble and director/pianist/clarinet player Valent, as well as singers Maria del Mar Bonet and Javier Alvarez, musician Nacho Mastretta, and percussionist Tino di Geraldo.

"I have an investment budget but no sales budget," says García, "and so my only real duty is to provide quality. It's a beautiful challenge, because there is no music genre or even language limit, providing the work being released is registered by its author with the SGAE." The decision on where each work is distributed will be made jointly by Autor, GVD, and Universal.

The relaunch of Autor was marked by a special four-part concert at Madrid's Fine Arts Center featuring Vitier, Valent, singers Imanol and Carlos Cano, and Leonel Morales interpreting works by Antón García Abril. It was recorded for later transmission by alternative music public broadcaster Radio 3.



France's Best Chances Are Domestic Artists And Exported Music

BY EMMANUEL LEGRAND

PARIS—What a year for the French music industry.

By the grace of one unexpected acquisition, a French conglomerate has become the owner of the world's biggest record company, as Vivendi joined forces with Universal Music.

Through persuasion and protest, a small group of French people has managed to be the driving force in blocking the proposed merger of EMI and Warner Music.

And thanks to the consumer support of domestic artists, the market share of local repertoire in France is at an all-time high. At the same time, French productions are selling in international markets in greater quantities than ever before. Witness the recent No. 1 European hit "Lady (Hear Me Tonight)" by French electronica act Modjo (Barclay/Universal).

Now for the bad news. Notwithstanding these reasons for optimism, executives in the French music industry are concerned that several market conditions unique to this territory—and the global market's state of Internet-fueled flux—are affecting their business.

FLAT SALES

Figures supplied by trade body SNEP show that, for the first nine months of 2000, record sales were flat in France while they grew in the U.K. and Germany, two countries of similar size and structure.

"The market is flat, but the last quarter might save the year," says SNEP president Marc Lumbroso, also chief executive of EMI Music France. Lumbroso says that the French market, among all the European countries, has been the most affected by CD-R copying, with estimates that more than 200 million blank CD-Rs will be sold in 2000.

SNEP general manager Hervé Rony says that "home piracy" is certainly affecting sales, and he is also concerned that all the debate surrounding Napster and other file-sharing services has "reinforced the notion that music is free. This certainly has had an impact on album sales."

RIGHTS LEGISLATION

The French music industry faces a very busy legislative agenda to deal with the issue of copyright protection and remuneration. As in all other European Union countries, France's copyright legislation is awaiting the vote by the end of this year of the EU's Copyright Directive, which will create the legal framework for the digital age.

Rony believes the planned Copyright Directive, currently in its last stage of discussion before the European Parliament, will change France's intellectual-property legislation and modernize the current legal environment. However, SNEP is not content with the current text, which introduces too many exemptions for private copying.

France is also lobbying the government on the issue of the duration of protection of copyrights for recorded music, trying to align it with the duration of authors' rights. "This is considered a priority by most countries nowadays," says Lumbroso.

Another hot issue right now is the discussion on neighboring rights, paid by broadcasters, for which rights owners are seeking a higher percentage. SNEP is also entering negotiations with authors-rights society SACEM to discuss the level of mechanical and performing rights to be paid in the case of downloads.

"There is a whole set of legal work to be done to prepare for the digital age," says Rony.

Another French fight is the effort to have music recordings recognized as cultural goods and therefore subject to a lower value-added-tax rate. "Our VAT rate is a disgrace," explains Virgin France president Emmanuel de Buretel, who also is president of Virgin Continental Europe.

"This is a real fight," adds Lumbroso. "There seems to be a consensus among European countries that music should be treated as a cultural good, but we haven't seen any action taken by European authorities."

SURVIVING A DIFFICULT MARKET

Overall, labels believe that market conditions in France are getting tougher.

"Radio consolidation and formatting, increasing costs for TV advertising, concentration in retail, all these elements contribute to the difficulties of the French market. That

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Mirwais



Anggun



Vanessa Paradis

artists to watch

Billboard correspondent Millané King profiles 10 key artists from the French music scene.

MIRWAIS

"Production" (Naïve)

Mirwais Ahmadzaï (pronounced Mirways), the Afghan-French electronica artist of "Taxi Girl" fame, is out to become a household name. Mirwais is the producer and writer behind a good portion of Madonna's "Music" album, including its worldwide hit title track. "I truly think this man is a genius," Madonna told Billboard (Aug. 5, 2000). "This is the future of sound." Mirwais' solo album, "Production," was released in Europe last spring and has sold more than 50,000 copies. "Naïve Song," Mirwais' second single, was released in Europe Oct. 30 and was the "Single of the Week" on BBC Radio 1 and playlisted on NRJ in France. A high-profile music video directed by star imagemaker Jean Baptiste Mondino has been broadcast on M6 in France, Viva 2 in Germany and MTV U.K./Europe. Mirwais made promotional appearances with Madonna in November, including the MTV European Music Awards in Stockholm. Frédérique Rebet, managing director at Naïve, describes Mirwais as making "sharp electronic music, building his audience in a good upward spiral." The "Production" CD will be released in the U.S. in early 2001.

ANGGUN

"Chrysalis" (Columbia /Sony)

Anggun first came into the international spotlight with her 1997 album "Snow On The Sahara," which was released in 33 countries and sold 1 million copies worldwide. The record topped the album charts in Italy, Spain and France. The Indonesian artist is back with a second English-language album, "Chrysalis," released worldwide Sept. 8 and produced by Eric Benzi (Khaled, Celine Dion) with lyrics by the artist. The record entered Music & Media's Eurochart Top 100 Albums charts at No. 66, and the first single, "Still Reminds Me," went straight to No. 3 in Italy and reached the top 10 in Japan. Jason Nevins has remixed the single, and "Still Reminds Me" has been featured in the $2 million fall Barilla TV campaign in Italy. Widespread promotion throughout Europe and Asia will culminate in a performance in the presence of Pope John Paul II for the 2001 Christmas Concert in Rome, to be broadcast worldwide. Anggun will tour throughout Europe and Asia in February 2001.

VANESSA PARADIS

"Bliss" (Barclay)

Seven years after her million-selling hit album with Lenny Kravitz, French actress and singer Vanessa Paradis brings us "Bliss," co-produced by singer Matthieu Chédid of "M" fame. Paradis also wrote half the album, her most personal and intimate to date. A new mother, content with her love, actor Johnny Depp (who also writes and plays on the album), Paradis also picked up the guitar for this record. The assertive, rocking single "Commando," released in August, has sold more than 90,000 copies. The album, released Oct. 17, has already sold 200,000 copies (double-gold). "Vanessa is one of our best-sellers," says Eric Vanderpoorter, director of international exploitation at Universal. "This is a very mature album with interesting songs. It has been well received by our international affiliates." "Bliss" has been released

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ARTISTS TO WATCH
Continued from page 47

in Europe (Belgium, Switzerland, Austria, Germany, Norway, Sweden and the U.K.) and Asia (Hong Kong, Japan, Singapore and Thailand). Paradis will take time off from her filming schedule to promote the album in international territories next year.

MODJO

"Lady (Hear Me Tonight)" (Sound Of Barclay/Universal)

A No. 1 hit this year on the Music & Media Eurochart Hot 100, where it has charted for nearly five months, Modjo's "Lady" is the undeniable smash European dance hit of this past summer and fall. With close to 1.5 million singles sold worldwide, the track earned the young Parisian duo of Romain Tranchart and Yann Destagnol a place in the "Guinness Book Of World Records" as the first French group to enter the U.K. singles chart at No. 1—a position it held for two weeks. Universal is now concentrating promotion on New Zealand, Australia and Japan. A limited edition of the single is being planned for the U.S., and a 12-inch remix by Harry "Choo Choo" Romera (MCA) should add to its popularity. "Lady" is currently being replaced by Modjo's second single, "Chillin," which was sent to clubs in mid-November and released commercially this month. Modjo's first album is set for a late-February release. The group will tour in 2001.



St. Germain

ST. GERMAIN

"Tourist" (Blue Note/EMI)

Since its release last April in Europe, the album "Tourist" by the electronic-jazz artist St. Germain has been exported to no less than 40 countries and sold more than 600,000 copies worldwide. The album has gone platinum in France and Belgium and gold in Ireland and New Zealand. "Tourist" reached No. 40 in the Music & Media Top 100 European Albums chart and placed No. 68 on the Billboard Heatseekers chart. A leader of the "French touch" electronic movement, St. Germain, aka Ludovic Navarrre, has aimed toward a more jazz-based live music with this album, touring Europe for four months. "St. Germain's album has come along at the right moment, when both electronica and jazz are starting to turn in circles," says Nicholas Pflug, project and creative manager at Blue Note France. "Tourist" was released in the U.S. in early September, and St. Germain is touring Canada and the U.S. this winter.



Merzhin

MERZHIN

"Pleine Lune" (RCA/BMG)

Named after "Merlin" in Breton language, the six young members of Merzhin serve up an upbeat, Celtic-tinged rock, replete with fifes, traditional dance rhythms and saturated guitars. "Pleine Lune," a humorous modern-day homage to partying and drinking, was released in June in France, Switzerland and Belgium, with a later release in Canada in October. The album has sold more than 65,000 copies to date. The single "L'Hacienda," a Spanish-flavored text with North-African accents, has been broadcast on outlets CKOI and CHOI, and the music video has been aired on M6 and MCM. Merzhin performed at the Fete de Wallonie in Belgium Sept. 15 before an audience of 6,000 and in concert Nov. 21 at Paris' Divan du Monde.

GEOFFREY ORYEMA

"Spirit" (Saint George/SONY)

"Spirit," Geoffrey Oryema's fourth album, follows in the spirit of his first release on Peter Gabriel's Real World label. The album is a delicate balance of rock-based African songs with Oryema's high-pitched vocals in English, Atcholi (Ugandan) and French, over the rhythmic backdrop woven by his *lukeme* (finger piano). The Ugandan artist's album was re-released this past fall by Sony France after its original release on the defunct Musisoft/SONO label last January. Produced by Rupert Hine (Underworld, Brand New Heavies, Négresses Vertes), the album's highlights include a haunting rendition of the David Byrne and Brian Eno title "Listening Wind." "Spirit" will be released internationally by Sony in January with a repackaged album adding two French titles, new visuals, a remix of the single "Omera John (My Brother John)" and a video. Sony export manager Annick Geisler reports there is already "a keen interest in this album by international affiliates." Oryema performed at Paris' Olympia Nov. 20 and will follow with other concerts in the spring.

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A Quick Look At The Major Players

BMG

BMG FRANCE

Top Executives: Bruno Gerentes (president & CEO), Varda Kakon (A&R manager), Rodolphe Buet (sales director)
Key Labels: RCA, Ariola
Key Artists: Patrick Bruel, Cesaria Evora, Roch Voisine, Judith Berard, Merzhin, As De Trelle, Laurent Voulzy, Enzo Enzo
Developments: The year 2000 was one of recovery for BMG. The company had fallen to a 6% market share three years ago. Gerentes says he expects the company to end the year at 8% and forecasts 10% for 2002. Turnover reached 600 million francs ($80.6 million) for fiscal year 1999/2000, with fewer than 200 employees. Gerentes also notes that the company returned to profitability during the fiscal year after several years of losses. "We have been able to develop in a market that remained stable. Slowly, we are finding our own space in the market," says Gerentes, who notes that this was achieved through a painful restructuring of the company. "In two years, we have created our own culture, which combines concentration and development. When we have a major release, we don't miss it. We know how to handle these records," he says, citing recent albums by Santana, Patrick Bruel and Whitney Houston.

EMI

EMI MUSIC FRANCE

Top Executives: Marc Lumbroso (president & CEO), Jean-Luc Roume (A&R manager)
Key Labels: EMI, Chrysalis, Odeon
Key Artists: Claude Nougaro, Charles Aznavour, St. Germain, Rafael, Michel Jonasz, Laam, Kat Onoma, Karen Ann
Developments: EMI, like BMG, had seen its market status degrading until action was taken in the past year or so. Lumbroso's appointment 18 months ago signaled a change in the company's strategy. "We are in better shape than we were a year ago," reports Lumbroso. "We have proven we can get hit records again." But this happened at the cost of a massive restructuring of the company, the departure of more than 30 people and a realignment of the labels (EMI, Chrysalis, Odeon) into one single imprint. "It was painful, and the human costs were severe but inevitable," says Lumbroso. The president and CEO of the company gets involved in A&R, and this is where the changes were the most visible. "We have proven our capacity to sign and develop new acts," he says, citing St. Germain's album, with sales of more than 600,000 units in the world.

Sony Music

SONY MUSIC FRANCE

Top Executives: Olivier Montfort (president & chief executive), Virginie Auclair (managing director, Columbia), Thierry Chassagne (managing director, Epic Music Group)
Key Labels: Columbia, Epic Music Group, S.M.A.L.L., Saint George
Key Artists: Patricia Kaas, Francis Cabrel, Jean-Jacques Goldman, Benjamin Diamond, Anggun, Tryo, Rat Luciano
Developments: Montfort has been on the job since early this year. He has promoted Auclair to Columbia's MD seat, strengthened the Epic Music Group with Thierry Chassagne at the helm and allowed Epic to absorb dance, jazz, world-music and special marketing units. Montfort is also expected to soon fill the position of MD for urban label S.M.A.L.L., which has been vacant since the departure of Philippe Desindes to become president of Warner Music France. "Columbia and Epic are now more or less even, in terms of size, while S.M.A.L.L. remains a light unit," says Montfort.

UNIVERSAL

UNIVERSAL MUSIC FRANCE

Top Executives: Pascal Negre (president & CEO), Olivier Caillart (managing director, Barclay), Jean-Philippe Allard (managing director, Polydor), Yann-Philippe Blanc (managing director, Mercury/Island), Alain Rebillard (CFO)
Key Labels: Barclay, Polydor, Mercury/Island
Key Artists: Vanessa Paradis, Maxime Leforestier, Johnny Hallyday, Mylene Farmer, De Palmas, Florent Pagny, Noir Desir, Bernard Lavilliers, Alain Bashung, Lara Fabian, Zazie, Faudel, Tarkan, Modjo
Developments: Universal confirmed its status as the market leader in 2000. Negre anticipates a market share in the region of 34%. The year was dominated by the releases of several domestic acts—most notably Johnny Hallyday, who celebrated his 40-year career anniversary with a major open-air concert in Paris—and no less than 19 albums on the charts in the same week in June. The company also launched its Web site, which has had more than 1 million unique visitors. "We have the best team in the market," says Negre.

Virgin

VIRGIN FRANCE

Top Executives: Emmanuel de Buretel (president & chief executive), Laurent Chapeau (managing director, Virgin), Alain Artaud (managing director, Labels/Source), Benjamin Chulvanu (managing director, Delabel)
Key Labels: Virgin, Labels, Source, Delabel, Hostile
Key Artists: Alain Souchon, Manu Chao, Liana Foly, Etienne Daho, Renaud, Rita Mitsouko, M, Jean-Louis Murat, Julien Clerc, Saian Supa Crew, IAM, Daft Punk, Henri Salvador, Manu Chao
Developments: It's been a banner year for Virgin France, according to De Buretel, with revenues exceeding 1 billion francs and a market share growing by 2%, to 13%. De Buretel says it is the first year all the labels posted profits, and he takes pride that most of this year's main successes and revenues come from domestic signings. "We have been able to build labels with a real artistic identity," adds De Buretel, who is also Virgin Continental Europe president. He notes that Norwegian artist Lene Marlin and Spain's Jarabe de Palo have broken in France this year.

WB

WARNER MUSIC

Top Executives: Philippe Desindes (president & CEO), Laurence Le Ny (managing director, WEA Music), Michael Wijnen (managing director, eastwest), Vincent Frerebeau (director, Tot Ou Tard)
Key Labels: WEA Music, eastwest, Tot Ou Tard
Key Artists: Véronique Sanson, Lynda Lemay, France Gall, Tetes Raides, MC Solaar, Silmarils, Ophelie Winter, Mano Solo, Jacques Higelin
Developments: Desindes was appointed the company's new president in the spring. He is developing a more aggressive A&R policy. The two labels, currently at different locations, will move to a new central office in 2001. ■



Alessandro Safina Insieme a Te



Modjo Chillin' *new single*



Faudel Samra
Artwork waiting approval



Khaled Kenza

Universal Music France

All the Talents of the World...



Les Dix Commandements



Era



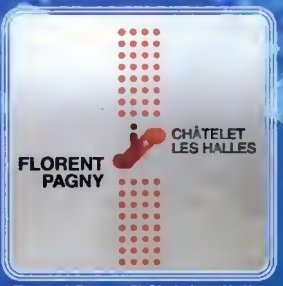
Les mille et une Vies d'Ali Baba



Roméo et Juliette



Vanessa Paradis Bliss



Florent Pagny Châtelet Les Halles



Rachid Taha Made In Medina



Manau Fest Noz de Paname



Alizée Gourmandises

and Jane Birkin, Goran Bregovic, Jacques Brel, Yuri Buenaventura, Djoloff, Eleggua, Mylène Farmer, Faudel, Serge Gainsbourg, Johnny Hallyday, Kojak, Fela & Femi Kuti, Emir Kusturica & The No Smoking Orchestra, Latifa, Lo'Jo, Nana Mouskouri, Michel Polnareff, Seven Dub, Tarkan, Zamfir, Zebda ... so many great Artists.

UNIVERSAL

www.universalmusic.fr

ARTISTS TO WATCH

Continued from page 48

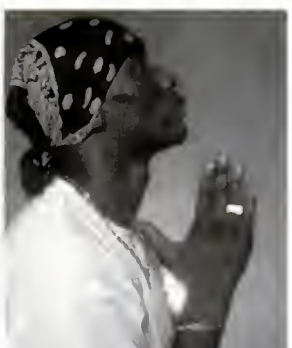


Julien Jacob

JULIEN JACOB

"Shanti" (sonjenn/WEA)

Writer, poet, humanist and musician Julien Jacob is a multicultural artist who creates music with a universal appeal. Born in Benin to West Indian parents and raised in the south of France, Jacob moved to Brittany in1995 to hone his "African pop groove" style. His album "Shanti" ("peace" in Sanskrit) is an intimate 11-title acoustic album produced by fellow Bretons Ghislain Baran and Thierry Nedelec. It was released in June, accompanied by the single "Heilo." Jacob sings in an invented language with obvious African consonance, inspired by vibration and sound. "These words come from inside myself and do deeply echo with my own sensibility and spiritual quest," the artist explains. Jacob opened for Cesaria Evora at the Nuits Botaniques Festival in Brussels in September and was selected as one of the revelations of the year by Radio France International. He tours France this fall and winter.



Passi

PASSI

"Genèse" (V2/SONY)

"Genèse," the challenging second solo album from Passi, was one of the most eagerly anticipated French rap albums of the year when it arrived in October. Passi is founder of the award-winning Congolese hip-hop group Bisso Na Bisso and has described himself as leader of the mythical and political Ministère A.m.e.r. His ambitious hip-hop album includes17 songs and features such guest artists as Rita Marley, Bisso Na Bisso, Stomy Bugsy, M Passi, Bideew Bou Bess, R CFA and the chorus of L'Armée Rouge. After his solo debut, "Les Tentations," which sold more than 400,000 copies, Passi serves up a rawer, tougher rap, without rejecting his African roots. An astute businessman, Passi offers a title for everyone in his market: "Passiweb.com" invites listeners to visit his Web site, "Pour Mes Supporters" thanks his listeners, and "Rap Bizness" contemplates the ins and outs of the industry, with such lyrics as "voilà le label au Billboard numero I" (Here's the label, No. 1 on Billboard). This is a thoroughly intelligent rap album using contemporary beats and sounds. "Africa Jamaica," a duet with Rita Marley, lends a laid-back ambiance that contrasts with the album's other tracks.



Assia

ASSIA

"Chercheuse D'Or" (Virgin)

With a strong, soulful voice singing in French and Arabic, 26-year-old Algerian singer Assia is this fall's female discovery for French-speaking countries. Her album "Chercheuse D'Or (Gold Digger)," was released in France, with her first single, "Elle Est A Toi (She's Yours)," following in July and racking up 400,000 copies in sales. The single held a top 5 airplay chart position for three weeks, reaching No. 7 on the singles chart in Wallony (French-speaking Belgium) and No. 13 in Switzerland. The video for "Elle Est A Toi" has gained heavy rotation on all French music channels with some play on MTV South East Asia. "Chercheuse D'Or" was released internationally in Spain, Portugal, Greece, Turkey, the United Arab Emirates and Lebanon, with a release in Canada due in early 2001. Assia works closely with her producer/composer brother Khalil, and both are featured on Julien Clerc's latest album. Assia recently completed a showcase tour in France, which is expected to "provoke releases in unexpected territories," according to Thibaut Casanova, export product manager for Virgin. Assia also appeared on CNN's "World Beat" show in November. ■

BEST CHANCES

Continued from page 47

said, there are always artists who manage to surface," says BMG president Bruno Gerentes.

Adds Gerentes, "The French market remains very slow. It has a lot to do with consumers' attitude. If there was a greater interest in novelty, media reaction would probably be quicker. As opposed to the U.K., which has a real culture and appetite for novelty, you really have to fetch French consumers one by one."

Labels—especially independent labels—are also concerned about the increasing difficulty of gaining exposure for artists. "Radio is becoming very selective," says De Buretel.

Sony Music France president Olivier Montfort agrees. "FM networks are either playing a track to death or not at all; there's hardly any middle ground," he says.

Stations like market leader NRJ have increased their rotation rate to 70 plays a week for their top titles, while reducing their playlists.

"Ten years ago, [getting a song played] three times a day was quite something," says Universal Music France president & CEO Pascal Negre. "Now, we're talking about 70 plays a week on some networks. Stations don't always help launch new titles, but they sure contribute to burning them."

Patrick Zelnik, who co-founded the indie label Naïve in 1998 and is president of indie-label organization UPFI, notes, "There can be up to 200,000 different titles in a record store. On NRJ's playlist [however], you have only 40 tracks, if not 30. This creates a real problem of exposure. But I have faith in the curiosity of the consumers, who are not content with just 30 songs."

HOMEGROWN MUSIC

Apparently, even if radio does not necessarily fully support it, consumers have given a vote of confidence to domestic repertoire in France. Recent figures from SNEP show that local repertoire accounted for 56% of the market in the first nine months of 2000.

Labels see this as vindication for their investments in domestic acts, a trend started in the mid-1990s, in parallel with the introduction of quotas of French-language music on French radio.

In recent months, French sales charts have been dominated by local acts. At one end of the range, there's Johnny Hallyday, who had up to 19 albums in the same week on the charts in June, to coincide with his birthday and mega outdoor free concerts. At the other are such newcomers as rap acts La Rat Luciano and Saian Supa Crew; electronica artists Etienne de Crecy, St. Germain and Benjamin Diamond; and chanson artists Isabelle Boulay, Garou and Lynda Lemay—all three from Quebec.

The year-end saw releases by such estahlished acts as Patricia Kaas and Francis Cabrel (both on Columbia), Maxime Le Foretier (Polydor), Alain Souchon (Virgin), Claude Nougaro (EMI), Henri Salvador (Source/Virgin) and Florent Pagny (Mercury), who kept U2 out of the top slots on the French charts.

Market leader Universal says all credit goes to the industry and the artists for having lived up to the challenge of developing local repertoire. "I am proud that we are developing so many artists," says Negre. "We are creating assets for the company. For me, it is crucial."

Negre says it is a long-term plan to develop local acts and this strategy requires time and investment. "An artist cannot be treated like *Beaujolais nouveau*," he states. "You have to give them time to mature into vintage bottles. It takes time, but we are committed to investing whatever is required in human resources, time, tour support, marketing, video and promotion to make it happen."



SNEP's Hervé Rony

Sophie Zannettacchi, managing director of indie label V2 Music France, says that developing a local roster "is a necessity if you want to exist in the French market. You are as good as your local repertoire. International repertoire consolidates the company, but the image of the label comes from its capacity to break local artists." V2, established four years ago, has a local roster of 11 acts, with top rap act Passi, funksters FFF and electronica artist Etienne de Crecy, among others.

Another genre that has become highly popular with French consumers is musicals. The success of "Notre Dame De Paris" two years ago started a real revolution, and singles and album charts are now filled with hits from musicals. The most recent successes include "Les 10 Commandements" and "Romeo & Juliette," both released by Universal.

"Musicals have become a genre in their own right" says Negre. "'Notre Dame' revealed that there is a public [for these shows], and, instead of being a fad, the trend is catching up. I think it reveals a need for stories, songs, real artists and entertainment."

The variety and diversity of France's repertoire forces labels to look at the whole spectrum of genres and adapt to new market conditions.

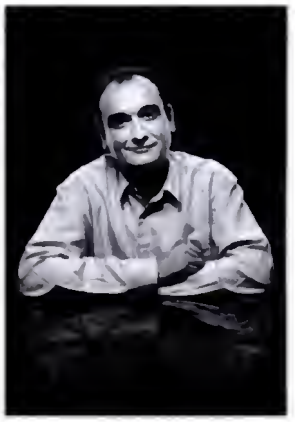
"In terms of repertoire, we want to be present in all segments of the market," says Sony's Montfort. He adds that international potential is also a factor when signing an artist. Sony, like all record companies, has recently strengthened its export department. An increasing number of projects are developed by Sony France in collaboration with its international sister companies.

Monfort gives the example of Anggun, whose Chrysalis album is out worldwide, or dance/electronica artist Benjamin Diamond, released in more than 20 countries.

EXPORT EXPERTS

"Export is fundamental for us," says De Buretel, who has achieved major successes outside France this year with acts as diverse as Daft Punk, Manu Chao, Air, Phoenix, Julien Clerc and Cheh Mami and is eagerly anticipating next year's release of Daft Punk's and Manu Chao's sophomore albums.

Most recent export success stories are in the electronica genre, with the likes of St. Germain, whose Blue Note/EM1 album "Tourist" has found some 600,000 buyers worldwide, or Modjo's "Lady (Hear Me Tonight)," which topped the U.K. charts and stayed for four weeks atop Music & Media's Eurochart Hot 100 Singles.



Universal's Pascal Negre

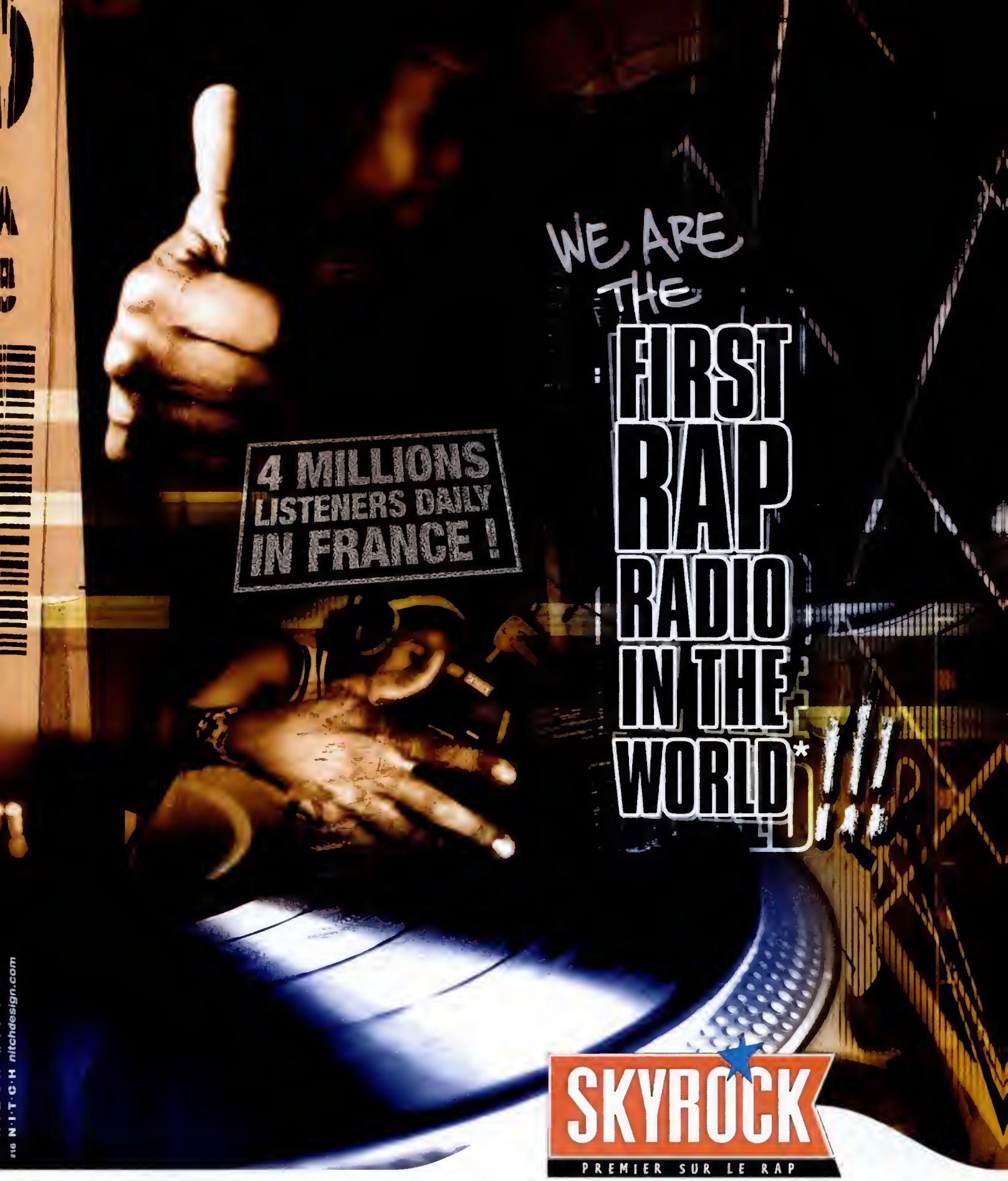
"Never has French music exported so much," asserts Universal's Negre, who points out that export of music now exceeds that of the movie industry, with yearly revenues of 800 million francs ($107.5 million). Negre also notes that export success is no longer confined to Europe, but extends to Latin America and Asia.

For example, Universal has success in Mexico with French-signed Turkish act Tarkan, in Brazil with Algerian act Khaled and in Japan with singer Jane Birkin.

Once marginal, international sales have become significant for all labels–majors as well as indies–and are seen as a way to compensate for the lack of growth in their home market. For indies, export is even more crucial, as it can represent the only way to develop business.

In general, there are as many ways to handle export as there are companies. Some indies have also set up their own tools to develop export sales. Consider the case of the French label Atmospheriques, founded by Marc Thonon, who previously worked in A&R roles for Virgin Publishing and Barclay, with the backing of indie Trema. His catalog ranges

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Jupiter Events

BEST CHANCES

Continued from page 50

from alternative rock (Louise Attaque) to electronica (Grand Popo) to trip-hop (Mellow).

Recognizing that success in the U.K. can be key to wider international sales and acknowledging the well-known difficulty of the British market, Atmospheriques set up a distribution deal with 3MV/Vital in the U.K. and opened its own U.K. office, with William Hayam acting as label manager. Thonon and export manager Denis Collard in Paris work closely with the U.K. operation.



Naïve's Patrick Zelnik

Thonon says he picks indie promoters for U.K. releases on a project-by-project basis. "We have about one meeting a month with all our partners in promo, marketing and distribution, and we go through all the problems," Thonon explains. "It's very flexible, and we can react very quickly to the market."

V2 France uses its own network of affiliates around the world but also has doubled its striking power by taking equity in Chronowax, an indie distribution company specializing in exports. "This way, we can sell directly products such as electronica or hip-hop," says V2's Zannettacchi. "We can start on certain projects that will then be taken over by the local V2 companies."

Zelnik says that, when he created Naïve, he had "an international perspective from the outset. It's the only way to survive. Export already represents an important part of the label's revenues, and this will grow. We worked as if we were based in London."

Naïve is currently developing electronica artist Mirwais, who co-produced and co-composed six songs on Madonna's "Music" album and has signed a worldwide deal with British R&B act Omar.

"It makes it more complex to organize, but there is a real payback when it works," adds Zelnik, who says that international sales are currently 35% of Naïve's revenues. He hopes the share will increase to 50% within the next two years.

"Music has never been so present in the life of people as it is now," says Zelnik. "People travel more and are exposed to more different sounds, and there is a sustained interest for music. New generations are more open than before." ■



Expanded Virgin Megastores Will Enhance Shopping Experience

BY ED CHRISTMAN

NEW YORK—After eight years in the U.S. market, the 19-unit Virgin Entertainment Group is taking about a year to regroup, but beginning in fall 2001, the company will kick off phase two of its expansion in this county.

Glen Ward, CEO of the chain, says the company will build 20 more superstores over the next five years. Among the markets he says can house Virgin Megastores are Seattle, San Diego, Montreal, and Toronto. "There is still plenty of room for our concepts in the major [North American] cities. We think the American market has a huge amount of potential still, despite recent events," he says, referring to the $9.99 pricing that has plagued the market in the past month.


WARD

Before moving on to the second phase, however, Ward says it was necessary to stop for a bit and take time to reflect on what the company had accomplished in the first phase. "We can see that where we have done well is where we have made major statements, and whenever we compromised, we don't do as well," he says, without elaboration.

In assessing the market, one of the mistakes that Virgin, as well as the entire music industry, has made is paying too much attention to the Internet, according to Ward. "The industry has put too much effort and time into the technology side of the business, which has proved to be a huge management distraction," he states. "With technology dominating the conversation, the industry has taken its eye off the ball."

For example, the industry rushed into building download models just because the technology was there, without really paying attention to the customer, he says. But all the plug-ins that the shopper needs to download music have only resulted in confusion on the customer's part, he says. He predicts that the consumer will sit on the sideline for another three years, until the industry achieves standardization.

In looking at its online store, Ward says, he found that the sales achieved don't justify the amount of money spent. "We take cold comfort that we probably have lost less than anybody else," he says. "We were cautious because we thought the market was overhyped."

Also, he says, while "we have a great site, it doesn't have the uniqueness that we require for the Virgin brand." Consequently, on Dec. 15 (beyond press time) Virgin will withdraw from E-commerce, he says.

But Virgin is not abandoning its online effort. "We are looking to alter our online offering and will have more of a focus on content and editorial," he says. The online site will be more geared toward a "click-and-brick strategy."

The site will feature enhanced editorial and will still handle some transactions, but mainly titles Virgin has chosen to promote to its customer base, Ward says. In stores, the consumer will still be able to search the Virgin database, as well as view the enhanced editorial content.

Ward states, however, that let-

(Continued on next page)

EMI Sells Its Remaining Musicmaker Stock To BCG

BY BRIAN GARRITY

NEW YORK—In a deal that ends one of the first and highest-profile equity alliances between a major label and an Internet company, the EMI Group has privately sold all of its remaining shares of common stock in custom compilation E-tailer Musicmaker.com to BCG Strategic Investors. Terms of the transaction were not disclosed.

As part of the stock sale, EMI senior VP of new media Jay Samit and VP of finance and planning Jonathan Smith have resigned from Musicmaker's board of directors. Meanwhile, Musicmaker's licensing deal with EMI, which expires in June 2004, remains in place.

EMI took a 50% stake in Musicmaker in June 1999, prior to the Internet company's initial public offering (IPO), and signed a five-year licensing deal covering about 500,000 songs for use in downloading and custom CDs. The agreement was among the first examples of an extensive major-label catalog being licensed to a custom-CD company.

The deal helped Musicmaker participate in a wave of successful online music IPOs during the summer of 1999 that included the likes of MP3.com. It also allowed EMI to claim an additional 24.8 million pounds ($40.2 million) in revenue during the last fiscal year and use such profit-taking to trumpet the soundness of its own Internet strategy.

However, as time has passed, EMI's relationship with Musicmaker has become a source of controversy on Wall Street. Some critics argue that the music giant never provided its Internet partner with enough content, contributing to the detriment of Musicmaker and its stock.

A group of disgruntled investors filed a class action suit in February against EMI, Musicmaker, and executives from both companies—including the outgoing Samit and Smith—claiming the defendants misled investors about Musicmaker's future earnings potential and inflated the company's stock price.

The complaint, filed in U.S. District Court for the Central District of California, argues the two companies "concocted a deal" where Musicmaker "bolstered" its credibility with the EMI deal and "fanned the flames of demand of their [initial public offering]." In return, the lawsuit says, EMI sold its shares in the company for $40 million, continued to own 40% of the company, and Musicmaker "would still have to pay . . . royalties, as well as license fees to songwriters and/or publishers for sales."

The lawsuit further alleges that, most likely, much of the content will never be made available because of "no coupling" provisions in many artist contracts. (Major artists' record contracts generally contain clauses limiting or prohibiting recompilation.)

Regardless of the claims in the class action suit, there is no denying that Musicmaker, like many digital music start-ups, has struggled both in the stock market and on the bottom line. For the nine months that ended Sept. 30, the company's net loss more than tripled to $44.7 million from $13.6 million in 1999, while revenue increased to $8 million from $1.3 million. The company announced in the third quarter that it would trim its full-time staff by 30% to lower its 2001 cash-burn rate to $10 million-$12 million.

With its stock trading at well under $1 a share for much of the fall, Musicmaker also recently executed a 1-for-10 reverse stock split in order to preserve its national market listing on NASDAQ. But even with the split, Musicmaker shares are still off by more than 96% in the last year, bottoming out (on an adjusted basis) at $2.06 on Nov. 10 from a 52-week high of $76.88 in December 1999. Musicmaker shares closed Dec. 11 at $2.91.

Musicmaker CEO Raju Puthukarai characterized the business environment as "clearly a tumultuous time for both the music industry and for the E-commerce industry" in a statement disclosing the company's third-quarter numbers in November.

Musicmaker has also adopted a new shareholders' rights plan designed to "assure stockholders fair value in the event of a future unsolicited business combination or similar transaction involving the company." Under the plan, Musicmaker will give common-stock owners as of Dec. 29 an option to buy a fractional share of the company's preferred stock for each share they own.

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GOLDMAN SACHS AND PC DATA say online spending on music totaled $33.3 million during the week of Nov. 27 to Dec. 3, up slightly from $31.7 million the week surrounding Thanksgiving. Meanwhile, overall consumer online holiday spending this year is on track to be 1½ to two times better than 1999 levels. According to a joint study by the two companies, total online sales during the week of Nov. 27 to Dec. 3 exceeded $1.3 billion, up 50% from the $893 million spent during the same week last year. Shopping was also up slightly over the week before, when an estimated $1.29 billion was spent during the week surrounding Thanksgiving. Goldman Sachs Internet analyst Anthony Noto said in a statement that lower year-over-year growth is expected for the next three weeks. Total gains for the 2000 holiday period over the year before will be fueled by "the significant strength in the early weeks of the season due to promotion activity."

BEST BUY says third-quarter net earnings fell 27% to $57.3 million, or 27 cents per share, from $78.4 million, or 37 cents per share, from the same period last year. The drop had been expected **(Billboard*Bulletin*, Nov. 10)**. Revenue rose 20% to $3.7 billion. Comparable-store sales rose 5.9%. The Minneapolis-based consumer electronics retailer recently agreed to buy the Musicland Group for about $425 million and assume $260 million in Musicland debt **(Billboard*Bulletin*, Dec. 8)**. In a conference call announcing the results for the quarter, Best Buy executives said that after the Musicland acquisition, the company expects to get into the digital-download business. It also intends to add electronics to Musicland's Sam Goody stores and to re-brand and expand Musicland's 200 On Cue stores, increasing the number by roughly 75 stores per year over the next 10 years.

SONICNET.COM, a division of the MTVi Group, has begun selling music products online. Valley Media is providing fulfillment.

TOWER RECORDS' Web site was ranked as the most user-friendly music E-commerce destination in the latest evaluation of Internet music sellers by Forrester Research. Amazon.com, barnesandnoble.com, and CDnow rounded out the top four. Forrester praised Tower for its checkout process, clear inventory information, and quick phone responses but said the site has erratic E-mail response times and a lack of shopper-friendly features like customer reviews. "The redesigned Tower Records site provides a slightly better shopping experience, no doubt aided by Amazon's slow customer service responses and the company's decision to bury its support phone number and privacy policy," said Tom Rhinelander, senior analyst at Forrester.

THE MUSIC MONITOR NETWORK is partnering with Liquid Audio on a two-disc promotional give-away that includes Liquid Player 5.0 software. The Music Monitor Network and Wind-Up Entertainment manufactured 28,000 units of the double-CD set, called "Monitor This!," which will be distributed free to consumers with the purchase of a CD from an artist featured on one of the two promotional CDs. The first disc contains 20 tracks by such acts as Fatboy Slim; Coldplay; Medeski, Martin & Wood; Talib Kweli & Hi-Tek; Robbie Williams; and Barenaked Ladies. The second disc contains videos from Creed and Finger Eleven, as well as Liquid Player Five. Compatible with both Macs and PCs, the second disc also has a special link to a Wind-Up Web site that gives the consumer three free downloads.

HOUSE OF BLUES is Webcasting some of the top concerts held in its venues over the last year, in a promotion called the 12 Days of Christmas. Each day will have a different theme based on genre, ranging from Blues Influenced Day to 80's New Wave Dance Day to Teen Pop Day. Webcasts will be available in both Real Player and Windows Media Player formats. The event runs Dec. 11-22.

LOUDEYE TECHNOLOGIES has signed a nonexclusive licensing deal with BMG Entertainment. Under the deal, Loudeye can digitize and store BMG recordings and license 30- to 60-second samples to third parties. Seattle-based Loudeye has similar deals with Warner Music Group and Universal Music Group **(BillboardBulletin, Oct. 18)**.

TNT is sponsoring a pair of upcoming Christmas-themed music specials on Sunday (17) and Tuesday (19). The first special, "Christmas In Washington," will be hosted by Sarah Michelle Gellar with performances by Marc Anthony, Chuck Berry, Billy Gilman, and Jessica Simpson, among others. The second special, "A Very Special Christmas From Washington, D.C.," will include performances from Jon Bon Jovi, Macy Gray, and Wyclef Jean.

EXPANDED VIRGIN MEGASTORES WILL ENHANCE SHOPPING EXPERIENCE

(Continued from preceding page)

ting the customer search the database is copping out on Virgin's responsibility, which is to edit the music offering so that the customer can make the right purchase.

That's why instead of relying on technology to lead the way into the future, Virgin instead will use it to enhance the store's offering to the customers, he says. After a fully integrated click-and-brick strategy has been accomplished, Virgin will concentrate on a way to bring back its full online store. But in order for that to happen, that store will have to be innovative in the same way that the Megastore is, he states.

Regarding the in-store shopping experience, Ward says, "We are very mindful of our relationship with the customer. Our role is to present merchandise that satisfies a need."

One of Virgin's main in-store merchandising tools is the "Virgin recommends" program, which fulfills one of the main passions of Virgin management and its employees: to push music they believe in. If Virgin does its job right, the customers will trust its recommendations, he says. For example, the company sent out a message to its employees to come up with great albums that were not commercial successes and that customers might have missed out on.

"We got a list of about 100 albums and asked our employees to vote on [them] to get a shortlist of about 15 albums," Ward reports. And that became the basis for the Virgin promotion. "Our staff got to share their passion with each other and the customer."

Another thing that Virgin likes to do is to get behind artists of its choosing. "Normally, we have only about 2% market share, but when we got behind the Supreme Being Of Legend, we had about 33% market share" on its album in the U.S., Ward reports.

Similarly, Virgin did an " '80s sale" promotion for albums from that decade that resulted in increased catalog sales for the chain, he says. "If you promote it in the right fashion, you can sell a lot of music," he says.

Getting back to the Megastore, Ward notes, "Our stores really stand out. But now is the time to take it to the next level." He says he has thrown down the gauntlet to his team, asking, "How are we going to fill the store with excitement" for the next 10 years?

The Virgin management team that will be working on that formula consists of Dave Alder, who heads up merchandising and buying; Dawn Roberts, VP of marketing; Kelly Martin, who heads up operations; Andy Jones, CFO; and Anthony Dean, VP of store development.

But whatever the team comes up with, it will be consistent with the company's approach thus far in the U.S. While many pundits think digital downloads will replace record stores, or force them to smaller spaces that house kiosks for in-store manufacturing, Ward argues that "reducing the store to 1,000 square feet is letting technology drive the business. Our Times Square store is a great store because it provides a great shopping experience. We still believe in the Megastore concept."

Moreover, he says, Virgin is more than just music—"it is a store of culture. It is a place to hang out and participate. We share the passion with our customers for what we are selling, and we want the customer to think, 'These guys get it. They understand my lifestyle.' "

Alder, formerly GM of the online store, adds that while Virgin will capitalize on other product trends, "music is our core. We won't compromise on that. At the end of the day, it is about the music and the customer."



Virgin management believes that the company's future lies with creating large, exciting retail stores like the chain's flagship store, pictured here, in New York's Times Square.

'The industry has put too much effort and time into the technology side of the business, which has proved to be a huge management distraction. With technology dominating the conversation, the industry has taken its eye off the ball'

– GLEN WARD –

EXECUTIVE TURNTABLE

HOME VIDEO. Pam Kelley is promoted to senior VP of sales for New Line Home Video in Los Angeles. She was VP of sales.

Tana Gatti is promoted to director of marketing and media for Columbia TriStar Home Video in Culver City, Calif. She was manager of marketing and media.



KIERNAN



LUCAS

DISTRIBUTION. Universal Music and Video Distribution promotes **John Kiernan** to senior director of artist development and **Bill Lucas** to senior director of urban marketing in Universal City, Calif. They were, respectively, liaison to the associated label for sales and a sales representative.

Nina Collins is promoted to director of national sales at BMG Special Products in New York. She was manager of national sales.

NEW MEDIA. Gary Acord is named CFO at MusicMatch in San Diego. He was VP/CFO at Interact Commerce Corp.

Alliance's Weisman Sees Major Consolidation Ahead

IN LAST ISSUE'S column, I mentioned in passing that Alliance Entertainment Corp. (AEC) had hired Credit Suisse First Boston as its adviser regarding strategic consolidation opportunities, among other corporate moves. Let's look more closely at this.

As soon as I saw this announcement, I concluded that Yucaipa Cos., AEC's parent, was putting the company up on the block. But **Larry Kaiantari**, executive VP of corporate development at AEC, told me to hold on, because "this isn't a for-sale sign."

But on the other hand, he wouldn't rule out the possibility of a sale either, considering that AEC's parent is an investment company looking for a return on its investment. And **Eric Weisman**, president/CEO of AEC, says, "We consider all paths open to us. Not a path has been closed off."

Weisman says that Credit Suisse First Boston has been hired because AEC management believes that the next 12 months will see "the mother of all consolidation" taking place. "It will occur at retail—among labels, among wholesalers," and among the digital music companies, he says. "Larry will do whatever he can to put us smack in the middle."

Says Kalantari, "This is the time to align with the appropriate people, either with those who can help drive our business or we can drive their business. If it means a merger, fine, or we put in more cash and buy somebody out there. This is the appropriate time to align assets to get greater clout and greater market presence."

To make sure that AEC wasn't putting up a smoke screen trying to obscure a for-sale sign, I did a little digging and turned up this observation from one financial player: Given that there likely will be plenty of consolidation opportunities in the upcoming months, it makes sense to align with a company like Credit Suisse First Boston that has a track record of being able to raise money to finance deals.

TWO WEEKS after **Weisman** predicted the "mother of all consolidations" to me, Best Buy announced that it was acquiring the Musicland Group. In addition to requiring shareholder approval, the deal will be scrutinized by the Federal Trade Commission. When completed, it will be the biggest music-retail acquisition in the history of the music business.



Another reason the deal is notable is because it sends a signal to Wall Street that packaged music goods will be around for a long time to come. Best Buy—which likely will be a leading seller of digital music players, whatever form they will take—is clearly betting that existing record stores will still have a role to play. I wonder if Wall Street will notice.

THE INFLUX of Canadian imports into the U.S. continues unabated, much to the chagrin of one-stops, but sources say that Universal Music and Video Distribution is stepping up to the plate to combat the problem. Universal is said to have sent a "cease and desist letter" to Big Apple, a Bronx, N.Y.-based wholesaler, telling it to stop selling Canadian product in the U.S.

In addition, Universal's Canadian affiliate has started withholding product until street date to the Canadian wholesalers that are suspected of perpetuating the influx of Canadian product into the U.S.

DOWN SOUTH in Texas, Southwest Wholesalers is said to be in the midst of being acquired by Star.com, an Internet-based radio-streaming site. Southwest Wholesalers, which has its warehouse in Houston and its headquarters in San Antonio, is one of the 10 largest one-stops in the country.

Richard Powers, president of the company, didn't return a call seeking comment. And Retail Track was unable to reach Star.com because its site appears to have no contact information, although a thorough search of it couldn't be completed because it kept crashing my computer.

A COUPLE OF record stores recently issued their own albums. In Owing Mills, Md., the 10-store Record & Tape Traders put out a compilation featuring music from its own employees. Titled "Don't Quit Your Day Job," the album has 13 tracks and was sold by the chain for $7.99, although if customers paid for or renewed a membership with the chain's club card, the CD could be bought for $3.99.

In Bellevue, Wash., Silver Platters released its first album, "Pa Rum Pum Pumm Pum (A Northwest Christmas Harvest)," which features such local acts as **Left Hand Smoe, Aaron Parks, Swamp Mama Johnson,** and **L.J. Porter** performing seasonal favorites.

According to a company press release, the album came together as "part of a larger effort by Silver Platters to take on a more active role in the community." The 15-year old Silver Platters was bought last spring by two longtime employees, **Dean Bryant** and **Mike Batt.**

I RECENTLY took a little vacation and traveled with buddy **Tom White,** an ex-BMG/Windham Hill sales representative, through Cajun territory to see the places that author **James Lee Burke** writes about in his Dave Robicheaux mystery novels.

While there I got to visit Music Machine, the Eunice, La., record store with a sno' cone machine and pool table that's run by **Todd Ortego.** But much to my eternal sadness, the sno' cone machine was shut down for the winter. Ortego, however, made up for it by taking us to Fred's Lounge in Mamou for a little early-morning zydeco.

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What's Selling This Yuletide At Indies; Warlocks EP Offers A Tasty Preview



by Chris Morris

INDIES' COOL YULE: At this time of year, the pages of this publication, and some biz-savvy consumer publications, are usually packed with the titles of the top-selling albums of the season. But, in these parts, there's more to life than **Backstreet Boys, the Beatles, Bizkit,** and **Britney.**

Declarations of Independents thought it might be instructive to call up some independent retail outlets—in most cases, those stores where we've been known to drop a couple hundred bucks during a visit—to see what's selling on the indie side during this Yuletide. In all cases, we found that a lot of distinguished and interesting stuff is being snapped up.

Eric Levin, owner of Criminal Records in Atlanta, reports that what he calls "the basics" have been moving at his Little Five Points location. These titles include our own favorite album of the year, **Godspeed You Black Emperor's** "Lift Your Skinny Arms Like Antennas To Heaven" (Kranky); **Yo La Tengo's** "Danelectro" EP (Matador); Touch & Go Records titles by **Blonde Redhead, the Sea & Cake,** and **the Rock*A*Teens;** the Ninja Tune anniversary boxed set "Xen Cuts"; and **Doves'** Astralwerks debut, "Lost Souls."

Bob Perry, owner of North Miami Beach's Blue Note Records, says his strongest indie release may be bluesman **R.L. Burnside's** Fat Possum album "Wish I Was In Heaven Sitting Down." He says, "We've been playing it and selling the shit out of it . . . I sell it to my older black customers and to the younger kids. That's a sleeper."

Perry also reports that the Smithsonian Folkways Recordings box "The Best Of Broadside" and Arhoolie Records' 40th anniversary box are both selling strongly. Other hits include pianist **Monty Alexander's Bob Marley** tribute "Stir It Up" (Telarc), mutant roots band **16 Horsepower's** "The Secret South" (Razor & Tie), and Vagrant Records' **Get Up Kids** catalog.

Steve Pearson, buyer at Electric Fetus in Minneapolis, also cites the R.L. Burnside album as a big seller. According to Pearson, other top Twin Cities titles include **Steve Earle's** "Transcendental Blues" (E Squared/Artemis), the late **Johnnie Taylor's** "Gotta Get The Groove Back" (Malaco), **Merle Haggard's** "If I Could Only Fly" (Anti/Epitaph), **Thievery Corporation's** "The Mirror Conspiracy" (Eighth Street Lounge), **Habib Koité's** "Maya" (Putumayo), **John Hiatt's** "Crossing Muddy Waters" (Vanguard), **Sonny Landreth's** "Levee Town" (Sugar Hill), and Sub Pop's **Bruce Springsteen** tribute "Badlands."

Paul Epstein, co-owner of Twist & Shout Records in Denver, reels off an incredibly diverse best-seller list that includes **Sam Bush's** "Peaks Of Telluride" (Sugar Hill), **Le Tigre's** self-titled rocker (Mr. Lady), several titles by DJ **Paul Oakenfold** (on both CD and vinyl!), **De La Soul's** "Art Official Intelligence" (Tommy Boy), **Bebel Gilberto's** "Tanto Tempo" (Six Degrees), **the Legendary Marvin Pontiac's** "Greatest Hits" **(John Lurie's** deadpan blues exercise, on his own Strange & Beautiful Music), and **David Grisman, Mike Auldridge,** and **Bob Brozman's** "Tone Poems III" (on Grisman's Acoustic Disc). A release by local act **Slim Cessna's Auto Club** on Alternative Tentacles is also "huge for us," Epstein says.

Dave Crouch, GM of Rhino Records in Los Angeles, offers a short list of indie titles that includes **Pink Martini's** long-lived debut, "Sympathique" (Heinz), which had a recent sales spurt owing to an L.A. concert appearance. Other hot releases include the Ninja Tune box, **Boards Of Canada's** "In A Beautiful Place . . . " (Warp), **Badly Drawn Boy's** recent Mercury Music Prize winner "Hour Of Bewilderbeast" (XL/Beggars Banquet), **Plastilina Mosh's** "Juan Manuel" (Astralwerks), the Ark 75 debut of hip-hop supergroup **Deltron 30,** and Blood & Fire's three-CD **Big Youth** set "Natty Universal Dread."

Terry Currier, president of two-store Music Millennium in Portland, Ore., says the Pink Martini album, "our best-selling independent release right now, has been our best-selling independent release for four years."

Music Millennium's No. 2 title is a Pink Martini offshoot, "Late Night Betty" by **Pepe & the Bottle Blondes** (Geisha Boy). Currier says other current top-shelf sellers include **Nick Drake's** "Pink Moon" (Palm Pictures), folk singer **Greg Brown's** "Covenant" (Red House), and the Haggard, Gilberto, Burnside, and Hiatt titles.

FLAG WAVING: Not many bands offer nearly a full-length album's worth of material as a preview of a forthcoming release, but that's exactly what L.A.'s **Warlocks** have done with their 34-minute self-titled EP on Bomp!

The eight-member band is currently forgoing gigs to record its official debut album for a February or March release. "I've been in the studio every day [in December], and [I'll be there] next month, too," says founding singer/guitarist **Bobby Hecksher.** "I really have to concentrate. We've been playing so much all year, I'm just going to wait until this [album] is done and book a bunch of shows [in the spring]."

But "The Warlocks" offers a pretty tasty preview of bigger things to come.

Sporting a fat guitar-driven sound and tempos of varying degrees of viscosity, the Warlocks wear some attractive influences on their sleeve. **The Velvet Underground**—which receives an explicit homage in "Song For Nico"—is a principal linchpin.

Says Hecksher, who formed the band after working with **the Brian Jonestown Massacre** and **Beck,** "You kind of by default started sounding like the Velvet Underground, because people couldn't play."

He also name-checks some of the trippier, more instrumentally extravagant British bands of the '80s and '90s—**Spacemen 3, Spiritualized, the Jesus & Mary Chain.** "[We like] a lot of shoegazer stuff," he says.

However, he adds, "I think the '60s and '70s brought out the best music ever . . . I'd say **Dylan** is my No. 1 favorite."

On the EP, the group, which has expanded to an eight-piece unit over the course of two years, plays material that ranges from tightly composed songs like "Cocaine Blues" and "Caveman Rock" to sprawling improvs like "Jam Of The Zombies" and the 12-minute "Jam Of The Warlocks."

Hecksher, who confesses a fondness for **the Grateful Dead,** says, "I'm really fond of jamming, and nobody really wants to do that anymore. Who wants to hear a bunch of guitar players wanking off?"

But the Warlocks, who include four guitars and two drummers in their membership, try to encompass everything in their sprawling shows, which incorporate a light show and fog machine in the on-stage mix.

"Jams are jams, and songs are kept separate," Hecksher explains. "Some of the songs seem like jams, but they're written out."

The Warlocks manage to cover four decades worth of rock'n'roll styles in their withering, often over-the-top sound, but that suits Hecksher just fine. "You don't want to get caught in just one genre frame of mind," he says.

Billboard. DECEMBER 23, 2000

Top Independent Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	20	**BAHA MEN** ▲ S-CURVE 751052/ARTEMIS (11.98/17.98)	◄ NO. 1 ► WHO LET THE DOGS OUT 14 weeks at No. 1
2	NEW▶		**FUNKMASTER FLEX** LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
3	2	4	**CAPONE -N- NOREAGA** TOMMY BOY 3110* (12.98/18.98)	THE REUNION
4	3	4	**PRODIGY OF MOBB DEEP** INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
5	5	3	**LOUIE DEVITO** E-LASTIK 5002 (16.98 CD)	N.Y.C. UNDERGROUND PARTY VOLUME 3
6	4	5	**VARIOUS ARTISTS** ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
7	6	8	**EVERLAST** TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
8	8	6	**SNOOP DOGG** 03 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN
9	7	3	**DOGGYS ANGELS** DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!
10	11	48	**SLIPKNOT** ▲ I AM 8655*/ROADRUNNER (11.98/17.98)	SLIPKNOT
11	12	48	**KENNY ROGERS** ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
12	9	5	**OUTLAWZ** OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
13	10	27	**SOUNDTRACK** OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
14	21	10	**KENNY ROGERS** DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN
15	16	26	**THREE 6 MAFIA** ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
16	20	34	**NICKELBACK** ROADRUNNER 8586 (8.98/13.98)	THE STATE
17	RE-ENTRY		**WONDER KIDS CHOIR** WONDER WORKSHOP 7750/MADACY (2.98/4.98)	KIDS CHRISTMAS SING-A-LONGS: 20 HOLIDAY FAVORITES
18	RE-ENTRY		**ESTEBAN** DAYSTAR 8830 (23.98/27.98)	AT HOME WITH ESTEBAN
19	18	15	**2GETHER** TVT 6840 (10.98/17.98)	AGAIN
20	22	9	**MERLE HAGGARD** ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
21	NEW▶		**THE CHANGING YOUR WORLD MASS CHOIR FEAT. DR. CREFLO A. DOLLAR, JR.** ARROW 8010 (12.98/16.98)	FROM THE HEART OF GOD
22	13	2	**VARIOUS ARTISTS** KGSR 75008/VANGUARD (14.98 CD)	107.1 KGSR BROADCAST VOL. 8
23	40	2	**ROCKAPELLA** J BIRD 80340 (16.98 CD)	CHRISTMAS
24	15	5	**VARIOUS ARTISTS** UNITED AUDIO 10801 (1.98 CD)	HAPPY HOLIDAYS
25	30	8	**WONDER KIDS** WONDER WORKSHOP 1273/MADACY (2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
26	27	5	**MARK AND BRIAN** OGLIO 86958 (16.98 CD)	LITTLE DRUMMER BOYS
27	26	11	**SOULFLY** ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
28	31	11	**JOHN HIATT** VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
29	34	7	**MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE 888 (17.98 CD)	FRESH AIRE 8
30	17	9	**M.D.P.** LOUD 1778* (12.98/17.98)	WARRIORZ
31	32	6	**MARCO ANTONIO SOLIS** FONOVISA 0521 (9.98/14.98)	EN VIVO
32	23	10	**PAUL OAKENFOLD** LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
33	33	48	**KITTIE** ● NG 751002/ARTEMIS (10.98/16.98)	SPIT
34	28	18	**DE LA SOUL** TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
35	39	3	**THE COUNTDOWN KIDS** MADACY 56775 (2.98/4.98)	MOMMY AND ME: OLD MACDONALD HAD A FARM
36	38	3	**THE COUNTDOWN KIDS** MADACY 50572 (2.98/4.98)	MOMMY AND ME: TWINKY TWINKLY LITTLE STAR
37	29	6	**TRIPLE 6 MAFIA** SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3
38	14	2	**RICKY CORBD** WEBSTER HALL NYC 18 (16.98 CD)	WEBSTER HALL'S NEW YORK DANCE CD VOLUME 4
39	36	6	**LOS ANGELES DE CHARLY** FONOVISA 6096 (8.98/12.98)	UN SUENO
40	NEW▶		**VARIOUS ARTISTS** MEDALIST 32363 (11.98 CD)	MOB HITS CHRISTMAS
41	46	21	**BEBEL GILBERTO** ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD)	TANTO TEMPO
42	NEW▶		**VARIOUS ARTISTS** COLLECTABLES 2522 (18.98 CD)	WCBS FM101.1: THE ULTIMATE CHRISTMAS ALBUM VOLUME FIVE
43	42	9	**THE RIPPINGTONS FEATURING RUSS FREEMAN** PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
44	RE-ENTRY		**SOUL ASSASSINS** RUFFLIFE 60002* (12.98/17.98)	MUGGS PRESENTS THE SOUL ASSASSINS II
45	24	5	**THE PHARCYDE** DELICIOUS VINYL 18223*/EDEL AMERICA (16.98 CD)	PLAIN RAP
46	48	2	**RICKY VAN SHELTON** AUDIUM 8120/KOCH (10.98/17.98)	BLUE CHRISTMAS
47	NEW▶		**VARIOUS ARTISTS** COLLECTABLES 4522 (17.98 CD)	THE ULTIMATE CHRISTMAS ALBUM VOLUME FIVE
48	47	2	**WONDER KIDS CHOIR** WONDER WORKSHOP 3099/MADACY (2.98/4.98)	MORE KIDS CHRISTMAS SING-A-LONGS: 20 FAVORITE HOLIDAY CLASSICS
49	37	2	**DOTTIE PEOPLES** ATLANTA INT'L 10268 (10.98/15.98)	SHOW UP & SHOW OUT
50	RE-ENTRY		**JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN** ● MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◯ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino) △* Certification of 400,000 units (Multi-Platino) * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

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Myplay Shifts From Lockers To Subscriptions

With New Back-End Focus, Company Will Tailor Services For Use On Other Web Sites

SITES+ SOUNDS

This issue's column was prepared by Brian Garrity.

COMPETITION IN THE already hot "online locker" business figures to increase dramatically in the coming months, as the likes of MP3.com (via its recently relaunched My.MP3.com digital music storage service) and a handful of newcomers—including Musicbank (whose investors include Universal Music Group and Bertelsmann Ventures) and Unsurface (funded by Sony)—attempt to create brand recognition for their service offerings.

However, while most companies are wooing consumers upfront by inking licensing deals with the major labels that allow for the immediate and virtual storage of music in a user's locker upon proof of purchase, Myplay.com—one of the first entrants into the locker market—is heading in the opposite direction.

The Redwood City, Calif.-based company is in the midst of repositioning itself as a back-end service provider to other Web destinations and is also aiming to be the first among such companies to initiate a digital subscription service.

For some time, online lockers have been regarded as likely launch pads for additional subscription services. And companies like Musicbank have previously expressed in this column an interest in using their locker businesses to get into the subscription game. What's more, MP3.com already offers a genre-specific subscription service for some of its non-major-label artists.

But Myplay intends to be the first to arrive at the party with a major-label content subscription offering by sidestepping the expense of streaming-locker licenses entirely. (Myplay users instead have to store their music collections manually by "uploading" CDs from their computers to their lockers.)

According to Myplay co-founder and senior VP of business development **David Pakman,** the question of whether or not to pay for locker licenses comes down to whether consumers actually want to pay a fee to access online music they already own elsewhere. The company is betting that the answer is no.

That's why Myplay is just chasing licenses that allow for subscription services. Pakman says music fans will, in fact, pay for new music, and that subscription licenses "offer you infinite flexibility on the types of services you can offer the consumer." Therefore such licenses are worth the investment.

Under the Myplay plan, the locker service—the business for which it is best-known—will then ultimately be a free add-on feature to the for-pay subscription service.

"We still believe that the consumer needs one place to store and access the entire music collection," says Pakman. "The nice thing about adding a subscription service to a locker is that it [still] allows you to upload/sideload music. And on top of that, you subscribe to a service that adds more music in there for you."

However, the company isn't expecting the bulk of its business to come straight through the consumer market. Instead, Pakman says, Myplay thinks the lion's share of its customers will be through other Web sites.

For the last five months, the company has been preparing to reposition itself as "an application service pro-

(Continued on page 67)

TRAFFIC TICKER

Top 10 Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. pollstar.com	18.5
2. billboard.com	11.7
3. mp3.com	8.7
4. country.com	8.2
5. mtv.com	8.1
6. sonicnet.com	6.0
7. launch.com	7.5
8. nsync.com	7.0
9. vh1.com	5.2
10. backstreetboys.com	4.8

HOUSEHOLD INCOME $15,000-$39,900/YEAR

1. mp3.com	951
2. mtv.com	858
3. rollingstone.com	418
4. sonicnet.com	418
5. launch.com	388
6. ubl.com	166
7. checkout.com	166
8. vh1.com	166
9. bmg.com	148
10. listen.com	97

HOUSEHOLD INCOME $40,000-$74,999/YEAR

1. mp3.com	1,223
2. mtv.com	1,157
3. sonicnet.com	736
4. rollingstone.com	661
5. launch.com	653
6. vh1.com	420
7. ubl.com	304
8. checkout.com	221
9. bmg.com	167
10. listen.com	172

Source: Media Metrix, October 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.

Billboard. **DECEMBER 23, 2000**

Top Internet Album Sales™

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	4	◄ NO. 1 ► **1** APPLE 29325/CAPITOL (3 weeks at No. 1)	THE BEATLES	1
2	2	3	**BLACK & BLUE** JIVE 41743	BACKSTREET BOYS	2
3	3	3	**A DAY WITHOUT RAIN** REPRISE 47426/WARNER BROS.	ENYA	20
4	5	6	**ALL THAT YOU CAN'T LEAVE BEHIND** INTERSCOPE 524653	U2	24
5	6	3	**DREAM A DREAM** ▲ SONY CLASSICAL 89463	CHARLOTTE CHURCH	7
6	4	4	**LOVERS ROCK** EPIC 85185	SADE	12
7	9	49	**HUMAN CLAY** ▲[4] WIND-UP 13053*	CREED	4
8	7	4	**NOW 5** SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG	VARIOUS ARTISTS	3
9	8	31	**NO STRINGS ATTACHED** ◆[10] JIVE 41702	'N SYNC	10
10	12	22	**OOPS!...I DID IT AGAIN** ▲[4] JIVE 41704	BRITNEY SPEARS	5
11	16	25	**BREATHE** ▲[4] WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	18
12	13	7	**GREATEST HITS** ▲ VIRGIN 50316	LENNY KRAVITZ	19
13	11	2	**ALLY MCBEAL: A VERY ALLY CHRISTMAS FEATURING VONDA SHEPARD** 550 MUSIC 85196/EPIC	SOUNDTRACK	74
14	NEW►		**RENEGADES** EPIC 85289*	RAGE AGAINST THE MACHINE	14
15	10	3	**GREATEST HITS** CURB 77978	TIM MCGRAW	6
16	15	4	**WHO LET THE DOGS OUT** ▲[2] S-CURVE 751052/ARTEMIS	BAHA MEN	9
17	20	34	**FLY** ▲[7] MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	27
18	17	8	**CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER** FLIP 490759*/INTERSCOPE	LIMP BIZKIT	8
19	RE-ENTRY		**RIDING WITH THE KING** ▲ DUCK/REPRISE 47612/WARNER BROS	B.B. KING & ERIC CLAPTON	77
20	14	4	**SOUND LOADED** COLUMBIA 61394/CRG	RICKY MARTIN	22

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

European Trade Wants Shorter Video Windows

BY SAM ANDREWS

ARLES, France—As import DVDs flood the marketplace and satellite television broadcasters continue to disregard Europe's theatrical windows, a growing number of home video executives are pushing to shorten the time between movie and video releases.

"If a movie's in a theater for a week, why wait six months to release it on video while you still have to spend a lot of money promoting it in the theaters?" asked DreamWorks Home Entertainment VP of international Matt Brown.

Brown is just one of many executives calling for greater flexibility in video release patterns.

"Protecting the status quo because of fear of the future restricts growth," said Warner Home Video Europe president Ron Sanders at a meeting of the French government body Centre National de la Cinématographie (CNC).

At the confab, he said the European market windows aren't realistic for consumers, who quickly lose interest in most films after three months in theaters.

In some markets, movies aren't released on video until nine months after their theatrical release date. The CNC announced that the window would be shortened to six months in an attempt to curb the flood of imports of French-language DVDs from Quebec and French-speaking countries. In addition, Region 1 DVDs from North America are now openly sold by French retailers such as FNAC.

But Sanders says one country shortening the window isn't enough.

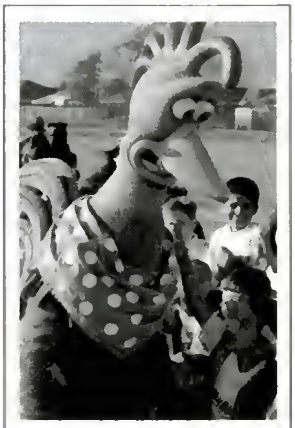
"A lot of sell-through videos' lackluster performance in Europe is because of cut-rate pricing," said Sanders. "But it is also due to a fundamental malaise that is related to the titles not being new. We as an industry depend on our movies as a fashion item to drive consumer [traffic] in the stores."

In many European countries, video retailers enjoy a six-month pay-per-view television window, which Sanders says is also too long. "Video rental retailers strictly adhere to the six-month pay-per-view window when 85% of rental revenues are generated in the first 12 weeks," he said.

But U.K. retailers are voicing their growing frustration over pay-per-view and near video-on-demand broadcasters is started every 15 minutes) breaking release restrictions while the theatrical business remains unconcerned. (Near video-on-demand is a rotation where a movie starts every 15 minutes.)

"The theatrical reluctance to

(Continued on page 61)



Home Sweet Home. "Chicken Run" star Rocky greets students at Gene George Elementary School in Springdale, Ark., to usher in the debut of the DreamWorks Home Entertainment title, which arrived in stores Nov. 21. Springdale has been hailed as the chicken capital of the world. More than 800 kids from the school came out for Rocky's homecoming.

NetFlix Pacts With Warner, TriStar; Visitors To Computer Web Sites Increase

PICTURE THIS



by Eileen Fitzpatrick

DEMAND AND SUPPLY: Anticipating a huge surge in customers, DVD-rental Web company NetFlix has signed revenue-sharing agreements with Warner Home Video and Columbia TriStar Home Video. The agreements are a first for a DVD online retailer.

Even though DVD's sell-through pricing allows all retailers to purchase the product rather cheaply, NetFlix co-founder and CEO **Reed Hastings** says the deal will satisfy consumer demand by putting two to three times more product in his warehouse.

"The point of revenue sharing is that everyone wins when the customer gets what they want, when they want it," Hastings says. "As DVD becomes more mainstream, the rental market will become more demanding."

The DVD Entertainment Group estimates that there are currently more than 11 million DVD players in U.S. homes, and by the end of the year, penetration levels could hit 13 million.

Hastings says the year-old company hasn't had trouble filling orders, but its customer base has grown from 10,000 a year ago to 250,000. "We're betting that our customer base will more than double over the next year and that's part of why we're doing revenue sharing," says Hastings. "The principal behind revenue sharing is that it's better economics, but only if we increase our business." He says the company is in "preliminary" talks with each of the remaining suppliers to secure additional revenue-sharing agreements.

The Web site recently instituted a $19.95-a-month subscription model offering an unlimited amount of rentals and no late fees. The company stocks more than 9,000 titles.

WRAP IT UP: Consumers are expected to purchase a few million DVD players this holiday season, but according to Internet tracker Media Metrix, computers may also be a big gift.

The research firm reports that traffic to computer sites has topped the traffic to book sites, with 2.3 million average daily visitors. Computer sites represented three of the top five most visited retail sites: Among the sites most visited for the week ending Dec. 3 were HP.com., McAfee.com, and Symantec.com. The other two sites in the top five were Amazon.com and Mypoints.com, which saw 1.6 million and 1.4 million average daily visitors, respectively.

Surprisingly, Etoys.com made Media Metrix's top 10 sites with 338,000 daily visitors for the week ending Dec. 3.

Other sites that saw significant visitor gains were fragrance-cosmetics and food Web sites. Traffic rose by more than 30% at both, according to Media Metrix.

The Kmart revamped site Bluelight.com and Dealtime.com posted the largest year-over-year traffic gain among the top 25 sites. Both sites measured increases of more than 450% from a year ago.

Media Metrix measurement analyst **Anne Rickert** says that many computer sites are offering deep discounts as well as other items, such as software, digital cameras, handhelds, and computer accessories, which could have resulted in higher traffic volumes.

The latest Web-traffic measurement is the second installment of the research firm's "Holiday 2000 E-commerce Series."

VIDEO DEALINGS: Image Entertainment has acquired North American video distribution rights to "The Cranberries: Beneath The Skin: Live In Paris" in a deal with Island Records.

The concert was filmed at the Palais Omnisport de Paris Bercy in Paris and will be released Jan. 2. The DVD, which includes documentary footage, bonus performances from "MTV Unplugged," promotional video, and rare live performance footage, is priced at $24.99. VHS tape is $19.98.

Overseas Filmgroup and First Look Pictures have acquired U.S. video distribution rights to "Bongwater" from the film's producer, **Alessandro Uzielli.**

Warner Home Video will rush-release "The Natalie Cole Story" to retail Dec. 26. The 88-minute TV movie stars **Cole** and aired on NBC Dec. 10. The biopic will only be released on VHS and is priced at $14.95.

VastVideo Gives Buyers An Eyeful With Video Sampling Via The Web

BY CATHERINE CELLA

While special-interest tapes get little exposure at retail, the Internet has opened up a new distribution outlet that not only can increase sales but allows consumers to preview the tapes before they buy them.

vastvideo

VastVideo has licensed more than 13,000 special-interest videos, which customers sample by selecting trivia questions on the company's Web site that they would like to see answered. The answer is given in the form of a videoclip. Topics include travel, sports, health, arts and entertainment, government, history, business, parenting, and other subjects.

The company's latest acquisition is the "Lonely Planet" program. VastVideo can cull approximately 400 videoclip answers from the 26-tape series, with each answer running about two minutes.

In addition to selling videos on its site, Vast has sales agreements with Barnes&Noble.com and Yahoo! Shopping.

"The Barnes & Noble arrangement makes us their de facto exclusive merchandiser of special-interest video," says Neil Braun, president of the Astoria, N.Y.-based company.

Braun points out that while the Yahoo! deal isn't exclusive, the site's high traffic volume generates valuable exposure for its library. "A major goal of ours is to get the titles in front of as many eyeballs as possible to help drive sales," he says.

In addition to selling physical product, the company is looking toward delivering content via broadband, wireless, and set-top devices, Braun says.

"Broadband is one important distribution platform, but wireless devices are equally important," Braun observes, "and we expect to announce a major deal soon which would bring video answers to digital set-top boxes."

While only 5 million homes currently have broadband capability, Braun estimates that by 2003 that number will have quadrupled. Currently, 25 million individuals have broadband access at work.

> *'A major goal of ours is to get the titles in front of as many eyeballs as possible to help drive sales'*
>
> **– NEIL BRAUN –**

VastVideo has also just signed a deal with Web streaming company iSyndicate and is close to finalizing one with Screaming Media.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◄ No. 1 ►					
1	1	1	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 18470	Animated	1999	G	26.99
2	2	2	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen	1999	G	26.99
3	3	2	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
3	2	77	HOW THE GRINCH STOLE CHRISTMAS! ◆	Warner Home Video M201011	Animated	1958	NR	14.95
9	9	9	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0867	Various Artists	2000	NR	19.98
6	3	3	THE PERFECT STORM	Warner Home Video 18943	George Clooney Mark Wahlberg	2000	PG-13	22.99
7	19	7	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. PBV0869	Various Artists	2000	NR	19.98
3	3	3	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & Video Dist. PBV0868	Various Artists	2000	NR	19.95
3	19	2	SIN: THE MOVIE	A.D.V. Films 001	Animated	2000	NR	19.98
10	28	3	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.98
11	3	3	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
13	9	9	AMERICAN BEAUTY	DreamWorks Home Entertainment 85304	Kevin Spacey Annette Bening	1999	R	19.98
13	19	3	ECW: PATH OF DESTRUCTION	Pioneer Entertainment 71548	Various Artists	2000	NR	14.95
16	13	9	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
16	19	3	REBOOT: VOLUME 1	A.D.V. Films 001	Animated	2000	NR	19.98
16	19	3	POKEMON: THE MOVIE 2000	Warner Home Video 18988	Animated	2000	G	22.99
37	12	3	LIVE AT MADISON SQUARE GARDEN ▲	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.98
16	20	29	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
19	19	3	TITAN A.E.	FoxVideo 200739	Animated	2000	PG	19.98
20	19	12	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	19.95
31	NEW ▶		BEING JOHN MALKOVICH	USA Home Entertainment 4400597	John Cusack Cameron Diaz	1999	R	19.98
23	NEW ▶		ESCAFLOWNE (UNCUT): BETRAYAL & TRUST	Bandai Entertainment Pioneer Entertainment 0451	Animated	2000	NR	19.98
23	19	3	THOMAS AND THE MAGIC RAILROAD	Columbia TriStar Home Video 6110021	Alec Baldwin	2000	G	22.99
24	29	19	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.98
25	13	9	SLEEPY HOLLOW	Paramount Home Video 329623	Johnny Depp Christina Ricci	1999	R	19.95
16	RE-ENTRY		PLAYBOY'S SEXY GIRLS NEXT DOOR	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	14.95
27	77	2	ANNIE GET YOUR GUN	Warner Home Video 95438	Betty Hutton Howard Keel	1950	NR	19.98
23	30	2	MLB: WORLD SERIES 2000	USA Home Entertainment 60087	Various Artists	2000	NR	19.95
29	19	19	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.95
16	23	3	THE GREEN MILE	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	24.98
31	28	9	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
37	37	29	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.95
33	26	9	THE TALENTED MR. RIPLEY	Paramount Home Video 331423	Matt Damon Gwyneth Paltrow	2000	R	19.95
34	39	9	TOUCH OF EVIL	Universal Studios Home Video 83866	Charlton Heston Janet Leigh	1958	NR	19.95
30	NEW ▶		TOPSY-TURVY	USA Home Entertainment 9630600	Jim Broadbent Allan Corduner	1999	R	19.95
30	12	2	DEF COMEDY JAM 2	Ventura Distribution 7125	Various Artists	2000	NR	19.95
37	22	3	GASARAKI: VOL. 1	A.D.V. Films 001D	Animated	2000	NR	19.95
38	37	61	WHITE CHRISTMAS	Paramount Home Video 6104	Bing Crosby Danny Kaye	1958	NR	24.98
39	35	13	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
40	39	103	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	39.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	1	2	GLADIATOR (R)	DreamWorks Home Entertainment 86386	Russell Crowe
2	14	3	THE PERFECT STORM (PG-13)	Warner Home Video 18943	George Clooney Mark Wahlberg
8	2	8	MISSION: IMPOSSIBLE 2 (PG-13)	Paramount Home Video 334873	Tom Cruise
8	8	5	THE PATRIOT (R)	Columbia TriStar Home Video 5702	Mel Gibson
8	8	7	X-MEN (PG-13)	FoxVideo	Patrick Stewart Ian McKellen
6	10	7	CHICKEN RUN (G)	DreamWorks Home Entertainment	Mel Gibson
7	7	9	BIG MOMMA'S HOUSE (PG-13)	FoxVideo 2000779	Martin Lawrence
8	8	5	FREQUENCY (PG-13)	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel
8	13	7	KEEPING THE FAITH (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20769	Ben Stiller Jenna Elfman
10	6	11	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20349	John Cusack Jack Black
11	5	6	RULES OF ENGAGEMENT (R)	Paramount Home Video 332173	Tommy Lee Jones Samuel L. Jackson
12	8	9	U-571 (PG-13)	Universal Studios Home Video 86741	Matthew McConaughey Bill Paxton
12	16	5	RETURN TO ME (PG)	MGM Home Entertainment 1001071	David Duchovny Minnie Driver
14	16	13	AMERICAN PSYCHO (NR)	Universal Studios Home Video 20942	Christian Bale
15	NEW ▶		THE REPLACEMENTS (PG-13)	Warner Home Video 18585	Keanu Reeves Gene Hackman
16	16	5	SHANGHAI NOON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20771	Jackie Chan
17	11	8	PITCH BLACK (R)	Universal Studios Home Video 85550	Vin Diesel Cole Hauser
18	12	4	TITAN A.E. (PG)	FoxVideo	Animated
19	NEW ▶		THE FLINTSTONES IN VIVA ROCK VEGAS (PG)	Universal Studios Home Video 86031	Mark Addy Kristen Johnston
20	18	10	FINAL DESTINATION (R)	New Line Home Video Warner Home Video 5057	Devon Sawa Ali Larter

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY VideoScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	NEW ▶		GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
2	1	3	GLADIATOR (R) (29.99)	DreamWorks Home Entertainment 86386	Russell Crowe
3	NEW ▶		THE NUTTY PROFESSOR II: THE KLUMPS (PG-13) (26.98)	Universal Studios Home Video 20922	Eddie Murphy Janet Jackson
4	2	3	X-MEN (PG-13) (29.98)	FoxVideo 2000640	Patrick Stewart Ian McKellen
5	4	4	THE PERFECT STORM (PG-13) (24.98)	Warner Home Video 18584	George Clooney Mark Wahlberg
6	7	5	MISSION: IMPOSSIBLE 2 (PG-13) (29.99)	Paramount Home Video 334874	Tom Cruise
7	8	7	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson
8	3	2	BIG MOMMA'S HOUSE (PG-13) (26.98)	FoxVideo 2000779	Martin Lawrence
9	6	3	CHICKEN RUN (G) (19.95)	DreamWorks Home Entertainment 86453	Mel Gibson
10	10	64	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
11	9	4	FANTASIA 2000 (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19571	Animated
12	5	2	THE REPLACEMENTS (PG-13) (24.98)	Warner Home Video 18585	Keanu Reeves Gene Hackman
13	13	7	U-571 (PG-13) (26.98)	Universal Studios Home Video 20785	Matthew McConaughey Bill Paxton
14	11	8	TOY STORY/TOY STORY 2: 2-PACK (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 20992	Tom Hanks Tim Allen
15	17	14	BRAVEHEART (R) (29.99)	Paramount Home Video 5584	Mel Gibson
16	RE-ENTRY		THE GREEN MILE (R) (24.98)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
17	12	6	HOW THE GRINCH STOLE CHRISTMAS (NR) (15.98)	Warner Family Entertainment/Warner Home Video 95409	Animated
18	16	8	NATIONAL LAMPOON'S CHRISTMAS VACATION (PG-13) (24.99)	Warner Home Video 11889	Chevy Chase Beverly D'Angelo
19	14	5	AMERICAN BEAUTY (R) (26.99)	DreamWorks Home Entertainment 85382	Kevin Spacey Annette Bening
20	15	4	TITAN A.E. (PG) (26.98)	FoxVideo 200924	Animated

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New Teletubbies Video Motivates Kids To Get Up And 'Go!'

GOOD TO 'GO!' Warner Home Video and PBS Kids Home Video have big marketing plans for the latest Teletubbies title, "Go! Exercise With The Teletubbies."

The video is priced at $12.95 and due in stores March 13. The campaign also involves Kid Rhino, a Warner-distributed label that handles the show's book and tape titles. Consumers who purchase the video and Kid Rhino companion book-and-tape package are eligible for a $5 mail-in rebate from Kid Rhino.

The new Teletubbies video was created in response to concerns about childhood obesity and children not exercising enough

In addition, Warner and PBS are conducting a massive educational outreach initiative aimed at promoting physical education in preschools across the country.

"Go! Exercise With The Teletubbies" was created in response to concerns about childhood obesity and children not getting enough physical exercise. The video contains 20 minutes of bonus footage featuring 14 exercises designed for kids.

A national print-ad campaign targeting mothers will run in publications such as Parents, Parenting, Child, Baby Talk, and People. The campaign coincides with "Teletubbies Exercise Day" and will involve 500,000 children in 35,000 preschools around the country.

Warner Home Video is making a variety of merchandisers available for retailers in configurations of 18, 24, 36, and 48 units. All are topped with a "Go! Exercise With The Teletubbies" header card.

A Warner spokesperson says the company is also working on airing "Go! Exercise With The Teletubbies" on PBS during the same time frame. "Go!" will also be included in PBS's overall Teletubbies outreach effort called "Ready To Learn." "Teletubbies" has been renewed by PBS through 2008. It currently airs in 120 countries and territories around the world.

RIDIN' THAT TRAIN: The latest title in Anchor Bay Entertainment's "Thomas The Tank Engine" series, "Thomas' Trackside Tunes & Other Thomas Adventures," comes packaged with a wooden train toy named Toby the Tram Engine.

The 34-minute video features storytellers **Alec Baldwin**—the series' current conductor/storyteller—and his predecessor, **George Carlin**. It is priced at $12.99 and chugs into stores Feb. 13.

The video/train toy-combo set is priced at $14.99, which amounts to a savings of almost $10 if the items were purchased separately.

"Thomas' Trackside Tunes" comprises six sing-along music videos and two new stories, one told by Baldwin and one told by Carlin.



by Moira McCormick

A BOY NAMED SEUSS: Between the hit movie "Dr. Seuss' How The Grinch Stole Christmas" and the new Broadway production "Seussical The Musical," **Dr. Seuss** is all the rage. To capitalize on the craze, Columbia TriStar Home Video is rereleasing an early Seuss work titled "Sounds Like Fun Starring Gerald McBoing Boing."

The new 'Thomas The Tank Engine' title features storyteller Alec Baldwin and his predecessor, George Carlin

"Gerald," which was created by Seuss himself (the late **Theodore Geisel**) and was the winner of the 1951 Academy Award for best short subject, contains four episodes and is priced at $12.95. The release date is Jan. 23. The video will be cross-promoted with the popular children's book from Random House via stickers alerting consumers to the availability of the video.

FAMILY AFFAIR: MGM Home Entertainment unleashes its Family Entertainment Collection Feb. 27 with more than a dozen titles at the reduced price of $14.95.

Titles include "All Dogs Go To Heaven" and its sequel "All Dogs Go To Heaven 2," "The Black Stallion" and its sequel "The Black Stallion Returns," "Fluke," "Napoleon," "Joey," "True Heart," "Larger Than Life," and "Warriors of Virtue."

Many of the titles will also be released on DVD March 6. DVD pricing will also be $14.95. DVD Titles include "All Dogs Go To Heaven" and "Fluke," as well as "Napoleon," "The Secret of NIMH 2," "Getting Even With Dad," "Yours, Mine And Ours," and "Hans Christian Andersen."

O! YEAH: Kids' WB! animated series "Generation O!" makes its home video debut Feb. 13 from Sony Wonder.

Named by TV Guide as one of this year's 10 best new kids' shows and featuring original music by alt-rock band **Letters To Cleo**, "Generation O!: Proud To Be Loud" features the episodes "Boys May Be Boys" and "Deviated Tonsils" and is priced at $12.98. Cleo lead singer **Kate Hanley** provides the singing voice of lead character Molly O!, a Wisconsin kid who leads her own hit band Generation O!. The band also features a kangaroo as a drummer.

GOOD DEEDS: As is its annual custom, the Santa Fe, N.M.-based Coalition for Quality Children's Media's Meg's Gift project donated $250,000 worth of videos and CD-ROMs to 300 children's hospitals and related institutions. More than half of the facilities are part of the Children's Miracle Network.

The giving project was established in 1996 in memory of young leukemia victim **Meg Clemens** and is supported by various entertainment industry studios, Blockbuster Entertainment, individuals, and volunteers at the Coalition's Indiana chapter. Major contributors include The Baby Einstein Company, Big Horse Productions, Discovery Channel, MGM Home Entertainment, MVP Home Entertainment, 20th Century Fox Home Entertainment, Lyrick Studios, Weston Woods Studios, Minnesota Orchestra Visual Entertainment.

SHORTER VIDEO WINDOWS

(Continued from page 59)

shorten them has always been a mystery to me," says Stephen Jefferies, managing director of U.K. independent rental chain VidBiz. "Shorter and more flexible windows are a mutually beneficial move to all sides of the industry."

Jefferies points out that a number of satellite pay-per-view channels have breached the release window and that satellite giant BSkyB even released "Saving Grace" ahead of its video release.

"No major U.K. rental chain is likely to buy the film now, in protest," Jefferies says. "It is not possible that this was the most commercially viable route for this movie. Lord only knows why they did it."

Co Mast, managing director of Benelux rental and sell-through chain Video-Vision, says the theatrical-to-rental windows should be cut to three months and pay-per-view windows should be cut from one year to six months.

Warner's Sanders opposes moves to eliminate day-and-date VHS rental and DVD release patterns, which were pioneered by the studio.

Both 20th Century Fox Home Video and Buena Vista Home Video have bowed DVD rental windows in Europe recently. The windows have been welcomed by rental dealers but criticized by sell-through retailers.

Sanders opposes the Fox and Buena Vista DVD rental window, saying that anything that encourages consumers to look for earlier releases of movies either by parallel imports or other methods of delivery is foolhardy.

But VidBiz's Jefferies argues for the window, saying, "Simultaneous sell-through releases steal rental business."

Sanders countered that the DVD business is incremental and that DVD buyers were purchasing 11 to 15 discs a year because of the early release date. VHS buyers, he points out, purchase about half the amount of product. "You take away that advantage," he said, "and you take away the potential for growth."

Billboard® DECEMBER 23, 2000

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			◄ No. 1 ►		
1	6	2	**MARY-KATE & ASHLEY: OUR LIPS ARE SEALED** Dualstar Video/Warner Home Video 37236	2000	19.96
2	13	2	**POKEMON: THE MOVIE 2000** Warner Home Video 18988	2000	22.99
3	2	2	**FANTASIA 2000** Walt Disney Home Video/Buena Vista Home Entertainment	1999	26.99
4	1	10	**MARY-KATE & ASHLEY: SCHOOLOANCE PARTY** Dualstar Video/Warner Home Video 56501	2000	14.95
5	7	9	**VEGGIETALES: KING GEORGE AND THE DUCKY** Big Idea/Lyrick Studios 2136	2000	12.99
6	21	101	**HOW THE GRINCH STOLE CHRISTMAS! ◆** Warner Family Entertainment/Warner Home Video M201011	1966	14.95
7	11	3	**THOMAS AND THE MAGIC RAILROAD** Columbia TriStar Home Video 6110021	2000	22.96
8	5	6	**THE LITTLE MERMAID II: RETURN TO THE SEA** Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
9	17	2	**THE POWERPUFF GIRLS: BIRTHDAY BASH** Warner Home Video 1658	2000	14.95
10	20	2	**THE POWERPUFF GIRLS: DREAM SCHEME** Warner Home Video 1661	2000	14.95
11	3	8	**THE TIGGER MOVIE** Walt Disney Home Video/Buena Vista Home Entertainment 19302	2000	24.99
12	16	9	**BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS** Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000	24.99
13	15	2	**JOSEPH: KING OF DREAMS** DreamWorks Home Entertainment	2000	16.99
14	RE-ENTRY		**FROSTY THE SNOWMAN ◇** Family Home Entertainment/Artisan Home Entertainment 27311	1989	12.98
15	22	2	**OLIVE, THE OTHER REINDEER** FoxVideo 2000168	2000	14.98
16	NEW ▶		**SAILOR MOON: THE LEGEND BEGINS** DIC Entertainment/A.D.V. Films VMN001	2000	12.98
17	4	12	**THE POWERPUFF GIRLS: BUBBLEVICIOUS** Warner Home Video 1576	2000	14.95
18	RE-ENTRY		**SANTA CLAUS IS COMING TO TOWN ◇** Family Home Entertainment/Artisan Home Entertainment 27312	1989	12.98
19	9	10	**MARY-KATE & ASHLEY: AMAZING ADVENTURES** Dualstar Video/Warner Home Video 56519	2000	14.95
20	10	12	**THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO** Warner Home Video 1579	2000	14.95
21	RE-ENTRY		**THE WALLACE AND GROMIT GIFT SET** BBC Video/Warner Home Video 1510	1996	19.98
22	8	10	**MARY-KATE & ASHLEY: GREATEST PARTIES** Dualstar Video/Warner Home Video 56520	2000	14.95
23	12	4	**FLINT: THE TIME DETECTIVE** A.D.V. Films RS7101	2000	14.98
24	RE-ENTRY		**A CHARLIE BROWN CHRISTMAS** Paramount Home Video 15265	1990	16.95
25	19	18	**MARY-KATE & ASHLEY: SWITCHING GOALS** Dualstar Video/Warner Home Video 36879	2000	19.96

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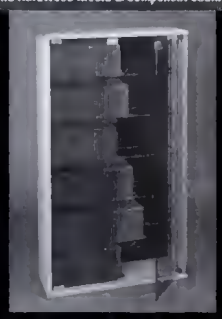
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Applications must include a letter of application, resume, and letters of references from at least three individuals. Applications must be received by January 15, 2001 for full consideration. The position will remain open until filled.

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INPOP PLANS EXPANSION

(Continued from page 6)

Star Song label. (Star Song was purchased by EMI Christian Music Group [EMI-CMG] in 1994 and became an imprint in 1998.)

Moseley signed the Newsboys to Star Song in 1989. Ford was also instrumental in the Newsboys' development. While he was Star Song director of marketing, Ford initiated several successful marketing campaigns, including the launch of the Newsboys' 1996 album "Take Me To Your Leader," which featured the Internet broadcast of a live concert from the Houston Space Center.

Though Furler and Campbell continue to be deeply involved with the label, Bray, the other founding partner, is relinquishing involvement to concentrate on Crossroad, his Brisbane, Australia-based distribution company. According to Campbell, Bray had been commuting between his native Australia and Nashville, working with both companies. When Crossroad doubled in growth, he opted to concentrate his efforts there.

"He did relinquish a substantial amount of his shares [in Inpop] but still holds ownership in the company," says Campbell. "We remain good friends."

When Inpop first launched, marketing functions were handled by EMI-CMG's Sparrow Records, the label to which the Newsboys are currently signed. Inpop continues to be distributed by Chordant, EMI-CMG's Christian distribution arm, but marketing efforts are now handled in-house.

According to the founders, Inpop's initial mission was to find and develop international talent. Thus far, the label has released product by Aussie bands Beanbag and Rhubarb, South African group Tree63, and a solo album by Newsboy Phil Joel, a New Zealand native.

As Inpop moves into 2001, Campbell and Ford say they plan to expand the label's focus and strengthen its U.S. presence. "We are looking at balancing our roster," says Ford. "We've done a really good job with international, and I think it's time to balance it with the U.S. acts. My vision for Inpop is slow growth in the [number of artists] but good growth in artist sales."

In addition to signing a couple of new acts next year, Inpop will continue to work current releases by Tree63 and Joel, who will embark on his first solo tour in support of his Inpop debut, "Watching Over You." (His sophomore effort is due in November 2001.) In March, the label will issue Beanbag's sophomore album.

"We were planning on it being a long road, and it's surprising just how fast it's growing," Campbell says of Inpop.

Moseley is optimistic. "I believe we are going to look back, and this is going to be the beginning era again for independents," he says. "Obviously, I'm betting my future on it."

WESTLIFE SNAGS U.K. RECORD OF THE YEAR

(Continued from page 10)

we saw immense growth during the following week, and even though our base level is a lot higher than last year, the growth is still way above the market trend."

Mark Williamson, marketing director of Britannia Music, which sponsored the Brit Awards for 10 years, says, "I think 'Record Of The Year' complements the Brits, in that it's voted for by the public on the night [it is broadcast] and is a different show. It's great that there are now two fantastic music [shows] on the calendar, and we're delighted to be involved with an event that seems to be proving so popular with the public. It's great that two music shows can attract such interest."

1999's finalists contained a cosmopolitan array of hitmakers, with four acts from the U.K. and Ireland; Eiffel 65 from Italy; Lou Bega, who was signed in Germany; and Britney Spears, Shania Twain, Jennifer Lopez, and Ricky Martin from the U.S. But this year's shortlist comprised only British and Irish acts.

A degree of surprise in the industry about the absence of any heavyweight American acts on the list, and therefore from the show, is shared by LWT program producer Jeff Thacker (who nevertheless describes the vote as "a great boost for our own music industry") and by Tip Sheet GM Paul Scaife. He says that while "from a U.K. perspective [that] might have helped it a little bit, it would have been nice if one major American star had got through. But it shows you can never quite anticipate who the public is going to vote for."

But the strongly domestic flavor of the short-list is a close reflection of the U.K. top 10 singles sales of the year to date. The top eight of the latter are all by British acts, led by All Saints' "Pure Shores" (London). Of those eight, only Fragma's "Toca's Miracle" failed to make the "Record Of The Year" final. Currently, the best-selling non-British single of 2000 is Baha Men's "Who Let The Dogs Out."

Dick Raybould, a partner at Spin a Disc in Northampton, reports that some customers have mentioned the broadcast in the ensuing days, but he says the show had no effect on the disappointing performance of the 42-track "Contenders For Record Of The Year" album released by Telstar Nov. 27. "The Westlife album has picked up dramatically, but so have loads of other albums in the run-in to Christmas," he says.

King, who is currently on bail in relation to alleged sex-related offenses **(BillboardBulletin, Dec. 1)**, was present at the broadcast and announced to the studio audience the Tip Sheet's self-styled Triumph Awards for industry achievement before the results sequence. Among these, Universal Music Group U.K. chairman/CEO John Kennedy was named chairman of the year for the second year running, and EMI Music Group was named corporation of the year.

Record of the year "My Love" was written by Jorgen Elofsson, Pelle Nylen, David Kreuger, and Per Magnusson and is published by BMG Music Publishing/Warner Chappell Music Scandinavia/ Zomba Music Enterprises. With the votes of each ITV television region converted on a 1- to 10-point scale based on each record's final ranking, the song amassed 129 points, eight ahead of Robbie Williams' "Rock DJ." Two other singles were in close competition: S Club 7's "Reach," which finished with 114 points, and Ronan Keating's "Life Is A Rollercoaster," with 103.

Last year Westlife and Keating, who was the band's co-manager at Rolo Management until recently, rode out a two-horse race, Keating finishing second with "When You Say Nothing At All."

Other finalists were Craig David's "Fill Me In," which collected 84 points, Sonique's "It Feels So Good" (71), All Saints' "Pure Shores" (60), Gabrielle's "Rise" (34), Samantha Mumba's "Gotta Tell You" (29), and Spiller's "Groovejet (If This Ain't Love)" (25).

Westlife's Kian Egan believes that the closer vote was a reflection of the past 12 months in British music.

"This year has been really big for singles, maybe not for albums," he says. "This year you could pick 10 really big singles, whereas last year you could pick 10 really big albums."

Of the show itself, he adds that the public vote draws comparisons with another TV music contest, with one key difference. "It's Eurovision with talent, that's what it is. And it's become a bigger show this year."

Eight of the 10 "Record Of The Year" finalists were at LWT's London studios to perform on the show. Craig David filmed a performance of "Fill Me In" before his concert the same night across town at Brixton Academy.

After the late withdrawal of Williams, the videoclip for "Rock DJ" was broadcast. Three artists—David, Keating, and Gabrielle—sang live.

Thacker believes it is the relatively simple concept behind "Record Of The Year" that has captured the imagination of both the television audience and the record industry. "When you think of the amount of awards shows there are now, this has become the one they want," he says. "They want that one award. It's not best male, best hair, or whatever. It's one award, voted by the public."

Programming

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FIGHT CONTINUES FOR LPFM. A coalition of low-power FM (LPFM) advocates is asking President Clinton to stand tough in the waning days of his administration and instruct his budget negotiators to continue to fight to keep anti-LPFM amendments from appearing in any budget bill. Before the election, Congress passed a Commerce/Justice/State appropriations bill that included a rider to drastically curtail the number of noncommercial LPFM stations licensed by the Federal Communications Commission (FCC). At press time, Congress had not sent the White House the bill for the president's signature or veto, and advocates hope the administration will stand firm. To date, the FCC has received more than 1,300 applications from the first 20 states eligible to apply for an LPFM station.

STERN TO RENEW CONTRACT? With syndicated morning man Howard Stern's last broadcast under his current contract with Viacom/Infinity scheduled for Dec. 15, indications are that he will ink a new deal with the company. On the air, Stern himself has said there's a better than 60% chance he'll renew, although many programmers are nervous that he will leave radio. And in Los Angeles, reports have Stern staffers scouting locations for a remote broadcast in January. Meanwhile, New York's Daily News is suggesting that one of the forthcoming satellite radio services will offer Stern part ownership in exchange for exclusive rights to his show.

ARBITRON READYING PPM TESTING. Arbitron says 48 radio, TV, and cable outlets in Philadelphia and Wilmington, Del., have so far agreed to take part in the trial of its Portable People Meter (PPM). Arbitron hopes another 20 broadcasters will join the test before it launches early next year. Over the next 10 weeks, Arbitron expects to recruit 300 consumers to wear PPMs for the first trial phase in the Wilmington radio metro, which is part of the Philadelphia market. PPM is the pager-size device that is worn by consumers and measures their media consumption by detecting their exposure to encoded programming. The technology was successfully tested in Manchester, England, in 1998 and in late 1999/early 2000.

CLEAR CHANNEL SYNERGY IS JOB ONE. There is a new point person to coordinate the synergies between Clear Channel and SFX Entertainment, while SFX is placed under the existing radio division. SFX.com and SFX Multimedia president Steve Smith has been named executive VP in charge of integrated-development efforts for the two business units. Smith's "synergy team" will organize Clear Channel-exclusive integrated-marketing efforts for artists touring with SFX and development of the company's brand strategy, as well as create new events and markets for SFX and Clear Channel events.

Also, John Cullen has been named president of Clear Channel's international radio division. Cullen was Capstar's COO and president of AMFM new media. He replaces Jon Pinch.

JONES UPS MURPHY. Jim Murphy has been promoted to director of integrated country media for Jones International Networks (JIN). In addition to his continuing role as director of operations and country programming for Jones Radio Network, Murphy's new duties include what the company calls "cross-platform utilization of country music content for all JIN entities, including radio, cable, and Internet [and] acting as the company's ambassador to the Nashville community."

NOTED. BIA Financial Network predicts estimated gross radio advertising revenue of $18.53 billion for 2000, an increase of 16% from 1999. BIA is currently conducting its eighth annual survey of radio executives to help confirm its projection... Rhythmic WLLD (Wild 98.7) Tampa, Fla., has been fined $7,000 by the FCC for violating indecency rules. The commission cited the station's Sept. 11, 1999, broadcast of its station concert "The Last Damn Show," in which artists used off-color language. The FCC didn't buy CBS' defense that hip-hop is "rampant" with vulgarities that are not offensive to listeners... Live365.com is offering more than 200 Christmas and holiday-oriented streaming-audio shows on its Web site. Among the shows are its Women Out Loud Christmas, featuring all female artists covering Christmas classics; Gothic Christmas; and Destination Doo-Wop, which contains 1950s and '60s holiday songs.

Reporting by Frank Saxe in New York and Phyllis Stark in Nashville.

Are Hot, New Formats Short-Term?

'So What If They Are?' Say The Programming's Proponents

BY JEFF SILBERMAN and FRANK SAXE

LOS ANGELES—For the last 15 years, broadcasters who take a chance on new formats, particularly those involving a new cluster of gold titles, have immediately found themselves having to answer the question "What if it doesn't last?" Now, the answer for many of today's owners seems to be, "So what if it doesn't?"

The durability question—a bane of any new format's existence since the rise of oldies FMs and classic rock stations in the mid-'80s—returned to the fore in the mid-'90s with the boom in '70s oldies and "Arrow" classic hits formats. It became an issue again three years ago with the rise of "Jammin' Oldies" R&B outlets and yet again this year with the current avalanche of stations flipping to an '80s-based gold format.

By now, the outcome of the '70s boom is familiar, with most '70s outlets evolving into a more conventional classic rock approach or exiting the format altogether. Jammin' Oldies stations' numbers have also, by and large, settled down from their initial peak, with several of those outlets also exiting the format recently. Many proponents of the '80s gold format expect its outcome to be different, citing stronger music that they believe is exposed in fewer places than '70s classic hits were. But even if that's not the case, many broadcasters are now taking a "future is now" approach. And, surprisingly, many of radio's agency clients are just fine with that.

The first person to publicly suggest that it might be all right if a new niche format didn't last forever was KCNL San Jose, Calif., PD Gary Schoenwetter, whose "modern oldies" station was, in many ways, a forerunner of the '80s boom. He was seconded last September when Emmis VP of programming Rick Cummings said, "The days of companies like Emmis or Clear Channel [not considering] formats unless they see a 20-year franchise are gone... If you can find a [format] that will last 18 months to two years, do it. That's the way the radio world works these days."



GEHRON

Shortly thereafter, consultant Tom Barnes of Atlanta-based Mediathink told the audience at a National Assn. of Broadcasters (NAB) fall radio convention panel on new formats, "It's easier to do the two-year thing. You abandon [building] a brand and go after getting as many listeners as you can right now."

And Steve Rivers, now with Webcaster Radio Central, but formerly senior VP and chief programming officer of AMFM, says the "future is now" approach is "right on the money. Especially with cluster situations, companies are looking to maximize the stations they own. Not all of them are going to be top five winners. So assuming that, you're going to have formats that have a longevity of, say, two to three years, and you should just build that into your expectations going into it."

Rivers' remarks were part of a larger interview on the state of Jammin' Oldies that became part of a recent Billboard story. In that interview, Rivers also asserted that many of the stations that switched to Jammin' Oldies were in better shape than before their change, even if their success had leveled off.

Not every broadcaster says they're thinking short-term. Infinity COO John Gehron, whose group has been one of the '80s format's biggest boosters, says, "Why would you want to make an investment to spend a lot of money hiring people to do a start-up, then have all that go away in a few years? Our goal is to build lasting brands."

Gehron also terms Infinity's strategy for the '80s format "long-range. We've had it for a year at [KYPT] Seattle, and it's just as strong now as it was as when we started it. [KYPT hit a 3.9 share 12-plus in winter 2000. In the first fall Arbitrend, it was at a 3.5.] As with any new format, there's going to be a risk when you try something new, but we don't go into it just hoping for a two-year run. We'll find a way to make it last."

But other broadcasters say the

(Continued on page 68)

FCC To Alter Method Of Counting Signals

Rule-Making Will Clarify How Commission Determines Size Of Markets

NEW YORK—The Federal Communications Commission (FCC) has opened a rule-making to look at whether it should modify its existing definition of radio markets and the methods it uses in counting radio stations, and, if so, how to go about it. That calculation method determines how many stations an owner can hold in a market.

The commission says its current method of defining a radio market based on "mutually overlapping" signal contours has oftentimes been counter to economic reality. For instance, it cited a deal in Wichita, Kan., where the FCC method counted 52 stations in the market, allowing a single owner to have up to eight stations, while Arbitron counts only 24, which would limit an owner to just six.

All five commissioners voted for opening up the rule-making, saying it could clear up confusing rules. Commissioners Gloria Tristani and Susan Ness went on to say revised rules could help reverse the trend of further consolidation. "Real listeners in real communities have been harmed by consolidation of the airwaves that should not have been permitted to take place," says Tristani. "We must now move with dispatch to spare other communities a similar fate."

Says Ness, "The final rules we issue may be the gilded padlock on the proverbial barn door, with the horse of consolidation galloping over the horizon."

Radio group owners are cautiously optimistic the changes won't force them to split up their existing clusters. "I don't see any way that they could possibly make it retroactive, because people have made acquisitions and created business plans based on the existing rules," says Clear Channel CFO Randall Mays.

Mays believes that, with 182 markets, the revised standard would help the company in some markets and hurt it in others. "Frankly, if they don't change it, that's fine—we're certainly exploiting it to the extent that we can. If they do change it, it will probably have benefits to us on the flip side, so it's not a big issue—but it needs to be cleared up." FRANK SAXE

Adult Contemporary

THIS WK.	LAST WK.	PEAK WKS	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	2	1	20	BACK HERE HOLLYWOOD 161040 †	BBMAK 1 weeks at No. 1
2	1	2	13	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
3	3	3	12	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
4	5	9	10	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
5	4	4	16	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
6	6	5	33	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
7	7	6	38	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
8	8	12	15	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
9	9	7	42	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
10	10	10	63	I KNEW I LOVED YOU COLUMBIA 79296 †	SAVAGE GARDEN
11	11	8	47	BREATHE WARNER BROS. 16884 †	FAITH HILL
12	12	11	67	AMAZED BNA 65957 †	LONESTAR
13	13	13	61	THAT'S THE WAY IT IS 550 MUSIC 79473* EPIC †	CELINE DION
14	16	19	6	ANGEL ON MY SHOULDER ELEKTRA ALBUM CUT/EEG	NATALIE COLE
15	15	17	11	CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
16	18	16	88	YOU'LL BE IN MY HEART WALT DISNEY 860019/HOLLYWOOD †	PHIL COLLINS
17	17	18	47	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
				◄ AIRPOWER ►	
18	NEW ►		1	THE CHRISTMAS SHOES BENSON ALBUM CUT/DIVE	NEWSONG
19	20	20	5	I HOPE YOU DANCE MCA NASHVILLE ALBUM CUT/UNIVERSAL †	LEE ANN WOMACK
20	14	14	33	I TURN TO YOU RCA 63051 †	CHRISTINA AGUILERA
21	22	21	11	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
22	21	22	8	NEED TO BE NEXT TO YOU THE ENGINE 13915*/ARISTA †	LEIGH NASH
23	26	—	2	WHERE ARE YOU CHRISTMAS? INTERSCOPE SOUNDTRACK CUT †	FAITH HILL
24	23	23	10	RUN TO ME EMI LATIN ALBUM CUT/CAPITOL	OSCAR DE LA HOYA
25	24	27	4	SPANISH GUITAR LAFACE 24198*/ARISTA †	TONI BRAXTON

Adult Top 40

THIS WK.	LAST WK.	PEAK WKS	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	2	3	12	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY 1 week at No. 1
2	1	1	17	WITH ARMS WIDE OPEN WIND UP 18004* †	CREED
3	3	2	18	PINCH ME REPRISE 16827 †	BARENAKED LADIES
4	4	4	19	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
5	5	6	23	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
6	6	5	23	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
7	9	10	15	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
8	10	11	12	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
9	11	14	11	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
10	8	9	16	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
11	7	7	35	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
12	12	8	24	WONDERFUL CAPITOL 58870 †	EVERCLEAR
13	14	15	11	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
14	13	13	13	EVERYWHERE I GO COLUMBIA ALBUM CUT †	SHAWN MULLINS
15	18	21	5	THANK YOU ARISTA (B/W HERE WITH ME)* †	DIDO
16	15	12	55	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
17	16	16	37	DESERT ROSE A&M 493271*/INTERSCOPE †	STING FEATURING CHEB MAMI
				◄ AIRPOWER ►	
18	22	23	6	AM RADIO CAPITOL ALBUM CUT †	EVERCLEAR
19	17	17	35	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/EPIC †	NINE DAYS
20	23	22	10	IF I AM 550 MUSIC ALBUM CUT/EPIC †	NINE DAYS
21	24	26	12	LEAVING TOWN CAPITOL ALBUM CUT †	DEXTER FREEBISH
22	25	29	7	CHAMPAGNE HIGH UNIVERSAL ALBUM CUT †	SISTER HAZEL
23	26	28	8	NEED TO BE NEXT TO YOU THE ENGINE 13915*/ARISTA †	LEIGH NASH
24	20	19	26	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
25	30	34	7	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO

Based on data compiled by Nielsen BDS, a unit of VNU Business Media Measurement, for the week ending December 17, 2000. Nielsen BDS monitors radio stations electronically throughout the U.S. 24 hours a day, 7 days a week. Songs ranked by number of detections. ( ) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. An arrow awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING



Dido The Diva. Adult top 40 WBMX (Mix 98.5) Boston held its Mixmas Divas Show Dec. 7 at the Orpheum Theatre in Boston. Here, morning-show host Lynn Hoffman, left, hangs out backstage with Arista recording artist Dido. Dido's new solo single, "Thank You," has climbed to No. 18 on the current Adult Top 40 Airplay chart. Interscope's Eminem has sampled her song for his latest single, "Stan," which is currently No. 51 on the Hot R&B/Hip-Hop Airplay chart.



WBLS Launches Web Site In Style. Hip-hop and R&B heavyweights helped Inner City Broadcasting's WBLS New York celebrate the launch of its new Web site, WBLSi.com. The site is designed by FMiTV, which modeled WBLS' site after KIISFMI.com, the site it created for top 40 KIIS Los Angeles. Also attending the kick-off were Dre and Gza of Wu-Tang Clan, and Motown recording artist Profyle. Pictured, from left, are Inner City president Charles Werfield, FMiTV co-chairman Shigeru Masuda, Inner City chairman/CEO Percy Sutton, and FMiTV co-chairman/CEO Laurence Norjean.



Two People, One Bank Vault, Five Minutes, $2 Million. WPLJ New York gave listener Jerry Edgar of Washingtonville, N.Y., an opportunity that most of us dream of. Edgar walked away with $349,871 in cash in the "WPLJ Two Million Dollar Bank Run." Edgar shared his winnings with his friend Lou Campione after they collected as much green as they could from the Astoria Federal Savings Bank vault in Lynbrook, N.Y., in five minutes. The vault contained $2 million. Pictured in the top row, from left, are WPLJ morning jocks Scott Shannon and Todd Pettengill. In the bottom row, from left, are Edgar and Campione.



The Winner Is . . . The 2000 induction ceremony for the Radio Hall of Fame took place Nov. 18 in Chicago. Shown in the bottom row, from left, are John R. Gambling, who accepted the award on behalf of his father, John A. Gambling (both of whom were morning hosts at WOR New York); Marilyn Cantor-Baker, who accepted for her late father, Eddie Cantor; and ABC Radio's Dick Bartley. In the top row, from left, are audio engineer Dr. Amar Bose, Lone Ranger announcer Fred Foy, and sportscaster Milo Hamilton of the Houston Astros.

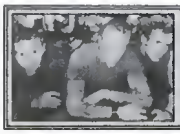


Dinner's On Jeff! Caught wining, dining, and dishing at New York's Palm Restaurant during a recent Internet conference, from left, are VH1.com's Fred Graver, Columbia Records' Mark Ghuneium, and Jeff McClusky & Associates' Rick Stone and James Schureck.

Eve 6's guitarist/vocalist Jon Siebels can't listen to his group's first album because he hears too many things that need improvement. And though the band's current single, "On The Roof Again," is No. 19 on this issue's Modern Rock Tracks chart, Siebels is sure that he will notice problems with it in a few years.

Siebels says, "Maybe it was a Sting quote from the '80s [where he said], 'You never actually finish a record—you just run out of time.' If we had all the time in the world and we didn't give ourselves time limits, we could keep going forever changing things."

Collectively, Eve 6 likes to explore all of a song's possibilities before committing to a final version. "We've really gotten into totally taking it to the furthest possible level, just changing, trying every little thing and seeing if it works arrangement-wise or whatever," he continues.



"If we had all the time in the world and we didn't give ourselves time limits, we could keep going forever changing things"
—Jon Siebels, Eve 6

"It's not done until we've turned it in."

Eve 6's perfectionist work ethic has resulted in a number of catchy tunes on its second album, "Horrorscope" (RCA), including "On The Roof Again." Siebels says that the single had a "completely different melody and lyrics when we went into the studio. If you heard the demos and heard the finished product, they sound nothing alike. That's an extreme case. It usually doesn't change that much."

The single's final form features an upbeat sound and introspective lyrics. "I think most of the song is speculation," says Siebels. "It's based around someone that got married too young and rushed into things. It's speculation that they're going to end up in [a bad] place. The idea started from a situation about a friend of ours, and then it turned into a 'what if' song. It's kind of got some humor in it in a weird kind of way."

Billboard® DECEMBER 23, 2000

Mainstream Rock Tracks™

T WK.	L WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				◄ No. 1 ►	
1	1	1	27	**LOSER** THE BETTER LIFE (16 weeks at No. 1)	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	3	18	**HEMDRRHAGE (IN MY HANDS)** SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
(3)	3	2	11	**AWAKE** AWAKE	GOOSMACK REPUBLIC/UNIVERSAL †
4	5	6	16	**ARE YOU READY?** HUMAN CLAY	CREED WIND-UP
5	7	7	24	**N.I.B.** NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
6	4	5	9	**ANGEL'S EYE** "CHARLIE'S ANGELS" SOUNDTRACK	AEROSMITH COLUMBIA
7	6	4	13	**WHY PT.2** BLENDER	COLLECTIVE SOUL ATLANTIC †
(8)	8	8	10	**ORIGINAL PRANKSTER** CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
(9)	10	11	15	**ONE STEP CLOSER** (HYBRID THEORY)	LINKIN PARK WARNER BROS †
10	9	9	34	**LAST RESORT** INFEST	PAPA ROACH DREAMWORKS †
(11)	13	14	14	**RDLLIN'** CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
(12)	12	16	6	**WHEN IT ALL GOES WRONG AGAIN** SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
13	11	10	12	**GOODBYE LAMENT** IOMMI	IOMMI FEATURING DAVE GROHL DIVINE/PRIORITY
14	14	13	15	**3 LIBRAS** MER DE NOMS	A PERFECT CIRCLE VIRGIN †
15	16	15	34	**I DISAPPEAR** "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
16	15	12	47	**KRYPTONITE** THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
17	17	17	32	**STUPIFY** THE SICKNESS	DISTURBED GIANT/REPRISE †
18	18	18	13	**BRDKEN HDME** INFEST	PAPA ROACH DREAMWORKS †
(19)	19	21	9	**STEP INTO THE LIGHT** DUST FOR LIFE	DUST FOR LIFE WIND-UP †
				◄ AIRPOWER ►	
(20)	23	32	3	**DRIVE** MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
21	20	20	8	**MY FAVORITE HEADACHE** MY FAVORITE HEADACHE	GEDDY LEE ANTHEM/ATLANTIC
(22)	24	29	5	**HANGING BY A MOMENT** NO NAME FACE	LIFEHOUSE DREAMWORKS †
(23)	27	28	4	**RENEGAOES OF FUNK** RENEGADES	RAGE AGAINST THE MACHINE EPIC †
(24)	26	31	8	**CDNGRATULATIDNS SDNG** AMERICA'S VOLUME DEALER	COC SANCTUARY
25	21	19	14	**BEAUTIFUL DAY** ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
(26)	25	25	6	**FEEL ALIVE** NO PLEASANTRIES	U.P.O. EPIC
(27)	30	35	4	**KARMA** IN JUBILEE/SMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	OIFFUSER HOLLYWOOD
(28)	31	—	2	**VDICES** THE SICKNESS	DISTURBED GIANT/REPRISE
(29)	28	34	5	**ANGEL'S SON** STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN †
30	22	22	8	**OISPOSABLE TEENS** HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	MARILYN MANSON NOTHING/INTERSCOPE †
(31)	37	—	2	**LET SALLY DRIVE (RIDE SALLY RIDE)** TEN 13	SAMMY HAGAR CABO WABO/BEYOND
(32)	33	—	2	**OUTSIOE** THE FAMILY VALUES TOUR 1999	AARON LEWIS WITH FREO DURST FLAWLESS/GEFFEN/INTERSCOPE
(33)	32	38	3	**BAG DF TRICKS** ISLE OF Q	ISLE OF Q UNIVERSAL
(34)	38	—	2	**RIDERS ON THE STDRM** THE DOORS: STONED IMMACULATE - THE MUSIC OF THE DOORS	CREED ELEKTRA/EEG
(35)	35	40	3	**SLAVE** INTO THE LIGHT	DAVID COVERDALE DRAGONSHEAD
36	34	30	26	**CALIFDRNICATIDN** CALIFORNICATION	RED HDT CHILI PEPPERS WARNER BROS †
37	29	27	25	**TURN ME ON "MR. DEADMAN"** ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †
(38)	NEW ▶		1	**OLO ENOUGH** THE STATE	NICKELBACK ROADRUNNER
(39)	NEW ▶		1	**BREAK DN THRDUGH** THE DOORS: STONED IMMACULATE - THE MUSIC OF THE DOORS	STONE TEMPLE PILDTS ELEKTRA/EEG
(40)	NEW ▶		1	**ULTRA MEGA** "DRACULA 2000" SOUNDTRACK	POWERMAN 5000 COLUMBIA

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Modern Rock Tracks™

T WK	L WK	2 WKS	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				◄ No. 1 ►	
1	1	1	18	**HEMDRRHAGE (IN MY HANDS)** SOMETHING LIKE HUMAN (8 weeks at No. 1)	FUEL 550 MUSIC/EPIC †
(2)	2	5	9	**HANGING BY A MDMENT** NO NAME FACE	LIFEHOUSE DREAMWORKS †
(3)	3	4	21	**LOSER** THE BETTER LIFE	3 OOORS DOWN REPUBLIC/UNIVERSAL †
(4)	6	6	14	**ROLLIN'** CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
5	4	3	13	**MAN DVERBDARO** THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES BACK!)	BLINK-182 MCA †
(6)	8	23	4	**WARNING** WARNING	GREEN DAY REPRISE
7	5	2	10	**ORIGINAL PRANKSTER** CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
(8)	7	8	12	**ONE STEP CLOSER** (HYBRID THEORY)	LINKIN PARK WARNER BROS †
(9)	9	16	5	**RENEGAOES DF FUNK** RENEGADES	RAGE AGAINST THE MACHINE EPIC †
(10)	11	21	4	**ORIVE** MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
(11)	15	22	6	**BUTTERFLY** THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
(12)	12	12	6	**WHEN IT ALL GOES WRONG AGAIN** SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
(13)	14	13	10	**AWAKE** AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
14	10	9	12	**BRDKEN HDME** INFEST	PAPA ROACH DREAMWORKS †
(15)	17	18	8	**SOUTH SIOE** PLAY	MOBY FEATURING GWEN STEFANI V2 †
16	13	7	14	**BEAUTIFUL DAY** ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
17	16	10	36	**LAST RESORT** INFEST	PAPA RDACH DREAMWORKS †
				◄ AIRPOWER ►	
(18)	24	28	4	**YELLOW** PARACHUTES	COLDPLAY NETTWERK/CAPITOL †
(19)	23	24	7	**DN THE ROOF AGAIN** HORRORSCOPE	EVE 6 RCA
20	19	15	26	**STELLAR** MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
(21)	28	33	5	**DUTSIDE** THE FAMILY VALUES TOUR 1999	AARON LEWIS WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE
22	20	19	15	**3 LIBRAS** MER DE NOMS	A PERFECT CIRCLE VIRGIN †
23	21	11	16	**FICTIDN (DREAMS IN DIGITAL)** VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
24	26	25	14	**LITTLE THINGS** GOOD CHARLOTTE	GOOD CHARLOTTE DAYLIGHT/EPIC
(25)	34	39	3	**ANGEL'S SON** STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN †
(26)	31	32	4	**POLITICALLY CDRRECT** NOW YOU SEE INSIDE	SR-71 RCA
27	25	20	16	**MINDRITY** WARNING	GREEN DAY REPRISE †
28	22	14	12	**OPTIMISTIC** KID A	RADIOHEAD CAPITOL
(29)	29	29	7	**STEP INTO THE LIGHT** DUST FOR LIFE	DUST FOR LIFE WIND UP †
30	30	26	13	**WHY PT.2** BLENDER	COLLECTIVE SOUL ATLANTIC †
31	27	27	8	**DISPDSABLE TEENS** HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	MARILYN MANSON NOTHING/INTERSCOPE †
(32)	33	31	10	**AGAIN** GREATEST HITS	LENNY KRAVITZ VIRGIN †
(33)	35	34	5	**BREATHE** THE STATE	NICKELBACK ROADRUNNER
(34)	36	36	4	**BABYLDN** WHITE LADDER	DAVID GRAY ATO/RCA †
(35)	NEW ▶		1	**VOICES** THE SICKNESS	DISTURBED GIANT/REPRISE
36	32	30	8	**BACK TD SCHOOL** WHITE PONY	OEFTONES MAVERICK †
37	38	37	14	**BLACK JESUS** EAT AT WHITEY'S	EVERLAST TOMMY BOY †
38	40	—	15	**LEAVING TOWN** A LIFE 'IS' SATURDAYS	OEXTER FREEBISH CAPITOL †
(39)	RE-ENTRY		20	**TEENAGE DIRTBAG** WHEATUS	WHEATUS COLUMBIA †
40	39	—	2	**SCHOOL OF HARD KNOCKS** "LITTLE NICKY" SOUNDTRACK	P.O.D. MAVERICK †

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service. 100 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audiences charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications

SITES + SOUNDS

(Continued from page 58)

vider"—a company that provides locker-type services and/or other subscription services on top of the locker in a "private label" capacity.

"We had to build a very rich, flexible engine that lets us put anyone's faceplate on just about any type of subscription product and combine that with a locker," Pakman says.

Myplay already provides straight locker services to the likes of America Online (AOL) and EMusic.com. However, the company is hoping to expand its relationships to include E-tailers, multi-formatted entertainment sites, and hardware companies (for example, makers of Web-enabled stereo components), where the partner creates its own branded locker/subscription service using Myplay's infrastructure.

While Pakman acknowledges that some E-commerce and entertainment companies will attempt to broker their own subscription licenses with the majors, he insists that the majority of them will not.

That's the current thinking, at least. The company says it plans to begin announcing its new deals—both content licensing and back-end music services—after the first of the new year.

IN OTHER NEWS: GetMusic has hired **David Fischer** as managing director of its London-based wholly owned subsidiary, GetMusic International, to lead the company's previously announced global growth strategy. Currently a VP with AOL Europe, Fischer is charged with overseeing GetMusic's international expansion, beginning with establishing country-specific sites in the U.K., France, Germany, and Japan. Fischer will join GetMusic International in January and will be based in London. He reports directly to GetMusic LLC New York-based president/CEO **Andrew Nibley**.

Music.com, citing DoubleClick statistics, says its traffic increased to 1.1 million unique users following the site's relaunch back in October. Music.com also says the average amount of time spent on the new site—which offers easier navigation, improved content, and an increased focus on broadband music entertainment—increased more than 31%.

Tommy Boy Music has entered into an agreement with PlayJ, an advertiser-supported provider of digital downloads, to distribute promotional tracks from their artists online. The deal provides music selections from such label acts as **Everlast, De La Soul, Amber, Capone-N-Noreaga, Boiler Room, Tony Touch,** and **Jocelyn Enriquez**. PlayJ is distributing an exclusive track, "I Can't Move," from Everlast's current album, "Eat At Whitey's." New York-based PlayJ, a subsidiary of EverAd Inc., offers encrypted downloads that are free but display customized advertising material as tracks are played.

Unsigned band site LoudEnergy.com has made its first find. The company reports that Indiana-based rock group **Transmatic** recently inked "a multiple-record, multimillion record deal" with Virgin's Immortal Records, after being "discovered" on the site by LoudEnergy VP of artist relations (and **Social Distortion** bass player) **John Maurer**.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE (IMPRINT/PROMOTION LABEL)	ARTIST
				◄ No. 1 ►	
1	1	1	12	INDEPENDENT WOMEN PART I (4 weeks at No. 1) (COLUMBIA)	DESTINY'S CHILD
2	3	4	9	IT WASN'T ME (MCA)	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
3	2	2	17	WITH ARMS WIDE OPEN (WIND-UP)	CREED
4	4	3	16	CASE OF THE EX (WHATCHA GONNA DO) (UNIVERSITY/INTERSCOPE)	MYA
5	7	8	11	IF YOU'RE GONE (LAVA/ATLANTIC)	MATCHBOX TWENTY
6	5	5	22	KRYPTONITE (REPUBLIC/UNIVERSAL)	3 DOORS DOWN
7	6	6	21	MOST GIRLS (LAFACE/ARISTA)	PINK
8	9	9	14	GOTTA TELL YOU (WILD CARD/INTERSCOPE)	SAMANTHA MUMBA
9	8	7	13	THIS I PROMISE YOU (JIVE)	'N SYNC
10	11	15	10	HE LOVES U NOT (BAD BOY/ARISTA)	DREAM
11	12	14	15	DANCE WITH ME (THE DAS LABEL/ATLANTIC)	DEBELAH MORGAN
12	17	26	6	AGAIN (VIRGIN)	LENNY KRAVITZ
13	15	22	4	LOVE DON'T COST A THING (EPIC)	JENNIFER LOPEZ
14	13	16	12	CRAZY FOR THIS GIRL (COLUMBIA)	EVAN AND JARON
15	10	10	11	SHAPE OF MY HEART (JIVE)	BACKSTREET BOYS
16	14	12	16	PINCH ME (REPRISE)	BARENAKED LADIES
17	20	21	10	E.I. (FO' REEL/UNIVERSAL)	NELLY
18	21	24	11	THE WAY YOU LOVE ME (WARNER BROS.)	FAITH HILL
19	26	36	3	DON'T TELL ME (MAVERICK/WARNER BROS.)	MADONNA
20	19	17	18	DON'T THINK I'M NOT (COLUMBIA)	KANOI
21	16	13	20	MUSIC (MAVERICK/WARNER BROS.)	MADONNA
22	18	11	12	SHE BANGS (COLUMBIA)	RICKY MARTIN
23	22	19	19	YOU'RE A GOD (RCA)	VERTICAL HORIZON
24	23	23	22	FAOED (MCA)	SOULOECISION FEATURING THRUST
25	27	32	3	MS. JACKSON (LAFACE/ARISTA)	OUTKAST
26	25	27	9	BETWEEN ME ANO YOU (MURDER INC./DEF JAM/IDJMG)	JA RULE FEATURING CHRISTINA MILIAN
27	30	31	4	MY EVERYTHING (UNIVERSAL)	98 DEGREES
28	28	28	5	STRONGER (JIVE)	BRITNEY SPEARS
29	24	20	23	(HOT S**T) COUNTRY GRAMMAR (FO' REEL/UNIVERSAL)	NELLY
30	33	40	3	CRAZY (MCA)	K-CI & JOJO
31	32	35	5	BEAUTIFUL OAY (ISLAND/INTERSCOPE)	U2
32	31	29	6	WHAT'S YOUR FANTASY (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	LUDACRIS FEATURING SHAWNA
33	29	25	16	NO MORE (EPIC)	RUFF ENDZ
34	36	37	4	I JUST WANNA LOVE U (GIVE IT 2 ME) (ROC-A-FELLA/DEF JAM/IDJMG)	JAY-Z
35	34	33	23	WONDERFUL (CAPITOL)	EVERCLEAR
36	35	34	5	STAN (WEB/AFTERMATH/INTERSCOPE)	EMINEM FEATURING DIDO
37	NEW ▶		1	STILL ON YOUR SIOE (HOLLYWOOD)	BBMAK
38	38	—	2	NO MORE (BABY I'MA OO RIGHT) (NINE LIVES/EPIC)	3LW
39	NEW ▶		1	ANGEL (MCA)	SHAGGY FEATURING RAYVON
40	RE-ENTRY		2	BABYLON (ATO/RCA)	DAVID GRAY

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ▢ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not recieve a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

ARE HOT, NEW FORMATS SHORT-TERM?

(Continued from page 65)

"future is now" strategy is indeed the common viewpoint. Entercom VP of programming Pat Paxton, who recently oversaw the launch of new '80s outlets in Wichita, Kan.; Madison, Wis.; Greenville, S.C.; and Rochester, N.Y., says that approach is "not necessarily a bad thing or a good thing. It's just part of radio reality right now. Publicly traded companies are expected to show a good return for investors. If we find something that would be more profitable than what we're currently doing, even for just a for couple of years, it should be given a serious look."



PAXTON

"It's totally prevalent in our business now," consultant Guy Zapoleon says. "No doubt about it: Most companies understand that's the way radio product works these days. There's only so many long-term formats to go around, and those formats go through their own positive and low cycles as well. As [then WYXR] Philadelphia GM Jeff Spector told me, 'Sharp broadcasters, oftentimes to stay ahead of the curve, just have to get as much out of [a new format for] some radio stations, then move on to the next hot format.' You can go from Jammin' Oldies to '80s to whatever and wind up having almost as much success, if not more success, as a [heritage] station."



GRAY

Consultant Tony Gray, who remains skeptical as to whether either Jammin' Oldies or the '80s format will be viable long-term, adds, "The bigger companies aren't in a position to run a test for 36 months. They need something that's going to work for them and do it in a relatively short period of time because they have . . . financial obligations to the company."

Citadel VP of programming Ken Benson sees a double-edged sword. While he says that "as a business move, if it gets you some numbers that you can sell, then you're good to go," he also says, "[Constant format flips] can be a negative because they're going to hurt you or create more baggage for a signal." He also says that a station has to convince people that its new sound is not a "here today, gone tomorrow" format.

Constant flips also make it harder for stations to brand themselves, Benson says. "Branding includes credibility [and] consistency, and those things take time to create." He believes keeping a station fresh is a better option. "Changing your format is not necessarily a good thing, but evolving your station is the better way to go for something long-term."

Notably, most '80s outlets have opted for an " '80s and beyond" position on the air, giving them the ability to broaden if needed. In doing so, they're hedging their bets against the oft-leveled charge that gold-based stations must eventually suffer because "nobody's recording any new oldies."

There's also the issue of what signals radio is sending to its clients, many of whom have been known to take two years to even acknowledge a new format in the past. Zapoleon says, "If you're always changing stations, you'll have more work [to do] in the advertising community because [each new format] requires creating a new faith in your product, which takes more than one or two [Arbitron] books. They'd like to see a longer line of positive growth."

AD COMMUNITY: BRING 'EM ON

But at September's NAB panel, Barnes asserted that "as buyers become more comfortable with event-driven mass media, they're more comfortable getting on board [earlier.] And several ad executives contacted had a similar take. "Stations have to keep in tune with the changing audience and their changing tastes," says the Media Edge's Kim Vasey. "That's why there's a lot of shifting, nudging, and tweaking of all the formats."

"There's been a promise that consolidation will do some new things. We've all been waiting, and it's taken a while—but when they say '80s works, that's smart, and that's what we've been waiting for," says Natalie Swed Stone, director of national radio for OMD USA, the buying arm for DDB Needham, TBWA/Chiat/Day, and BBDO. Stone says, "When '80s starts popping up in research, it will be identified by planning groups and perhaps clients as something that we need to make part of our buys. It's too soon for that to show up, unless there's some hot marketer who feels that's where they need to be."

> ***'Stations have been very vanilla, and they all sound the same, so for a station in the market to go '80s and give [themselves] an identity, that's important'***
>
> **– NATALIE SWED STONE –**

Stone adds, "Next year, we're going to have a lot of competition with the 200 different options offered by Sirius and XM Radio, so the local market stations really need to keep on top of tweaking the audience and keeping them closely in tune and create that synergy now before all this competition comes along."

"Stations have been very vanilla, and they all sound the same, so for a station in the market to go '80s and give [themselves] an identity, that's important," she continues. "The pressure is on in the markets to make sure you don't give the Internet and satellite radio any opportunities."

"By changing format to '80s oldies, they're saying, 'I want to deliver a different audience,' " says Howard Nass, executive director of local broadcast for TN Media. He says that by going after a younger demo than what R&B oldies was providing, radio exploits TV's weakness. "If a station has programming that's '80s oldies and it can bring its age group down, it becomes a viable alternative to television, because where TV is weak is under 35. So, if they're able to give me those people in greater numbers than they have in the past, I'm going to consider buying radio."



ZAPOLEON

But even Stone says that constant changes can erode listener loyalty to the medium. "There are enough radio stations out there, and a lot of them are a lot alike, so I don't know if we have the same loyalty to stations that we once had," she says. "So if something changes, we're not as devastated, and there a lot of other places to get it."

GET YOUR NICHE ON

In any event, nobody expects the cycle that brought us our last three oldies permutations to wind down. "Every 10 to 15 years, it's time to bring back a new era of music," Gehron says. "And we'll have a terrific pool of music in the '90s to use. All those modern AC acts that came up then played terrific music that could support stations focused on that music 10 years from now."

"We're looking at new format opportunities all the time," Paxton adds. "What we're doing in Kansas City with KRBZ (the Buzz) is a great example. I don't know if anyone else is . . . using modern and rock crossovers and packaging them like a top 40 station, with top 40 rotations, contesting, and production. That's unique right now, and there are other unique format blends we're working on. At WQSX (Star 93.7) Boston, we're combining Gloria Gaynor and KC & the Sunshine Band with Ricky Martin and Christina Aguilera because we find a lot of compatibility there. We're very proactive when it comes to looking for new formats. We want to be ready for opportunities that may not necessarily be available right now."

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 Lil Bow Wow, Bow Wow (That's My Name)
2 Nelly, E.I.
3 3LW, No More
4 Cash Money Millionaires, Project Chick
5 Mystikal Feat. Nivea, Danger (Been So Long)
6 Jagged Edge, Promise
7 Musiq, Just Friends (Sunny)
8 R. Kelly, I Wish
9 Jay-Z, I Just Wanna Love U
10 Jaheim, Could It Be
11 Lil' Zane, None Tonight
12 Mamphis Bleek, Is That Your Chick
13 Dave Hollister, One Woman Man
14 OutKast, Ms. Jackson
15 Ja Rule Feat. Christ, Between Me And You
16 Chante Moore, Straight Up
17 Funkmaster Flex, Do You
18 Cuban Link, Still Telling Lies
19 Bilal, Soul Sista
20 Xzibit, X
21 Destiny's Child, Independent Women Part I
22 Avant, My First Love
23 Profyle, Liar
24 Wyclef Jean Feat. Mar, 911
25 Eminem, Stan
26 Shaggy, It Wasn't Me
27 Keith Sweat, I'll Trade
28 Public Announcement, Mamacita
29 Wu-Tang Clan, Gravel Pit
30 Carl Thomas, Emotional
31 Snoop Dogg, Snoop Dogg
32 Mya, Free
33 Joe, Stutter
34 Jennifer Lopez, Love Don't Cost A Thing
35 Kelly Price, You Should've Told Me
36 Boyz II Men, Thank You In Advance
37 Prodigy Of Mobb Deep, Keep It Thoro
38 Silkk The Shocker, He Did That
39 Jill Scott, Gettin' In The Way
40 Beenie Man Feat Mya, Girls Dem Sugar
41 Lil' Kim, How Many Licks
42 Tamia, Stranger In My House
43 Beanie Sigel, In The Club
44 K-Ci & JoJo, Crazy
45 Talib Kweli & Hi-Tek, The Blast
46 Doggys Angels, Baby If You're Ready
47 M.O.P., Ante Up
48 C-Murder, Down For My N's
49 Memorilan, I Can Tell
50 B.G., I Know

NEW ONS

Mr. C The Slide Man, Cha Cha Slide
Lil' Wayne, Get Off The Corner
The Transitions, Ghetto Laws
Project Pat F/LeChat, Chicken Head
City High, What Would You Do
Mariah Carey, All I Want For Christmas Is You
Jurassic 5, W.O.E. Is Me

CMT

COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 Sara Evans, Born To Fly
2 Rascal Flatts, This Everyday Love
3 Keith Urban, But For The Grace Of God
4 Faith Hill, Where Are You Christmas?
5 Lee Ann Womack, Ashes By Now
6 Jo Dee Messina, Burn
7 Kenny Chesney, I Lost It
8 Chris Cagle, My Love Goes On & On
9 Clay Davidson, I Can't Lie To Me
10 Billy Ray Cyrus, You Won't Be Lonely Now
11 Terri Clark, A Little Gasoline
12 Dixie Chicks, Without You
13 Jamie O'Neal, There Is No Arizona
14 Alan Jackson, Www Memory
15 Billy Gilman, Warm & Fuzzy *
16 Darryl Worley, A Good Day To Run *
17 Gary Allan, Right Where I Need To Be *
18 Nickel Creek, When You Come Back Down *
19 Merle Haggard, (Think About A) Lullaby *
20 Sherlaine, Lucky 4 You (Tonight I'm Just Me) *
21 Diamond Rio, One More Day *
22 Don Henley, For My Wedding *
23 Alabama, When It All Goes South *
24 Alison Krauss, Maybe *
25 Toby Keith, You Shouldn't Kiss Me *
26 Jessica Andrews, Who I Am *
27 Travis Tritt, Best Of Intentions
28 Mark Wills, I Want To Know
29 Trick Pony, Pour Me
30 The Wilkinsons, 1999
31 Clark Family Experience, Meanwhile Back...
32 Mindy McCready, Scream
33 Carolyn Dawn Johnson, Georgia
34 Bryan White, How Long
35 Trent Summar & The Ne, It Never Rains...
36 Dwight Yoakam, What Do You Know About Love
37 Vince Gill, Feels Like Love
38 The Kinleys, I'm In
39 Patty Loveless, That's The Kind...
40 Montgomery Gentry, All Night Long
41 Collin Raye, She's All That
42 Kentucky Headhunters, Too Much To Lose
43 Tammy Cochran, So What
44 Aaron Tippin, Kiss This
45 Sonya Isaacs, How Can I Forget
46 Billy Gilman, Oklahoma
47 Phil Vassar, Just Another Day In Paradise
48 Billy Gilman, One Voice
49 Dixie Chicks, Cowboy Take Me Away
50 Toby Keith, How Do You Like Me Now

* Indicates Hot Shots

NEW ONS

Aaron Tippin, People Like Us
Soggy Bottom Boys, I Am A Man Of Constant Sorrow

MTV

MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 Jennifer Lopez, Love Don't Cost A Thing
2 Britney Spears, Stronger
3 Backstreet Boys, Shape Of My Heart
4 Limp Bizkit, Rollin'
5 Mya, Free
6 'N Sync, This I Promise You A Amar
7 Marilyn Manson, Disposable Teens
8 98 Degrees, My Everything
9 Ricky Martin, She Bangs
10 Eminem, Stan
11 Linkin Park, One Step Closer
12 Moby, South Side
13 Xzibit, X
14 Rage Against The Machine, Renegades Of Funk
15 Madonna, Don't Tell Me
16 Destiny's Child, Independent Women Part I
17 The Offspring, Original Prankster
18 Godsmack, Awake
19 Dream, He Loves U Not
20 Ja Rule, Between Me And You
21 Jay-Z, I Just Wanna Love U
22 Funkmaster Flex, Do You
23 Al The Drive In, One Armed Scissor
24 Papa Roach, Broken Home
25 Nelly, E.I.
26 OutKast, Ms. Jackson
27 Common, Geto Heaven Part Two
28 Spice Girls, Holler
29 Coldplay, Yellow
30 Wu-Tang Clan, Gravel Pit
31 BBMak, Still On Your Side
32 David Gray, Babylon
33 Shaggy, It Wasn't Me
34 Lenny Kravitz, Again
35 Souldecision, Faded
36 Blink-182, Man Overboard
37 K-Ci & JoJo, Crazy
38 Deftones, Back To School
39 Lil' Kim, How Many Licks
40 Everclear, AM Radio
41 U2, Beautiful Day
42 R. Kelly, I Wish
43 Good Charlotte, Little Things
44 Cky, 96 Quite Bitter Beings
45 A Perfect Circle, 3 Libras
46 P.O.D., School Of Hard Knocks
47 Insane Clown Posse, Let's Go All The Way
48 Green Day, Minority
49 Musiq, Just Friends (Sunny)
50 Strait Up Feat. Lajon, Angel's Son

NEW ONS

Pink, You Make Me Sick
Lucy Pearl, You
112, It's Over Now

VH1

MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 U2, Beautiful Day
2 3 Doors Down, Kryptonite
3 Matchbox Twenty, If You're Gone
4 Faith Hill, The Way You Love Me
5 Destiny's Child, Independent Women Part I
6 Vertical Horizon, You're A God
7 Lenny Kravitz, Again
8 Barenaked Ladies, Pinch Me
9 Creed, With Arms Wide Open
10 Macy Gray, Still
11 The Corrs, Breathless
12 Evan & Jaron, Crazy For This Girl
13 David Gray, Babylon
14 Sade, By Your Side
15 Everclear, Am Radio
16 Bon Jovi, Thank You For Loving Me
17 Jennifer Lopez, Love Don't Cost A Thing
18 Ricky Martin, She Bangs
19 Madonna, Don't Tell Me
20 Nine Days, If I Am
21 The Wallflowers, Sleepwalker
22 Janet, Doesn't Really Matter
23 'N Sync, This I Promise You
24 Uncle Kracker, Follow Me
25 Sting Feat. Cheb Mami, Desert Rose
26 Faith Hill, Where Are You Christmas?
27 Moby, South Side
28 Christina Aguilera, Come On Over Baby
29 Vanessa Williams, Sleigh Ride
30 Shawn Mullins, Everywhere I Go
31 Backstreet Boys, Shape Of My Heart
32 Foo Fighters, Learn To Fly
33 Elton John Feat. Mary J. Blige, I Guess That's...
34 Bon Jovi, It's My Life
35 Collective Soul, Why Pt.2
36 R. Kelly, I Wish
37 Madonna, Music
38 Prince, 1999
39 Smashing Pumpkins, 1979
40 Beck, Sexx Laws
41 Everclear, Wonderful
42 Leigh Nash, Need To Be Next To You
43 No Doubt, Bathwater
44 Jill Scott, Gettin' In The Way
45 Michael Jackson, The Way You Make Me Feel
46 Men At Work, Who Can It Be Now?
47 Stone Temple Pilots, Sour Girl
48 Toni Braxton, He Wasn't Man Enough
49 Fuel, Hemorrhage (In My Hands)
50 Babyface, Reason For Breathing

NEW ONS

Boyz II Men, Thank You In Advance
Mariah Carey, O Holy Night
Mariah Carey, All I Want For Christmas Is You
Lifehouse, Hanging By A Moment
Seal, This Could Be Heaven
James Taylor, Your Smiling Face
Bob Rivers, Twisted Chipmunk Song

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 23, 2000.

The Box

music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

Eminem Feat. Dido, Stan
Lil Bow Wow, Bow Wow (That's My Name)
Shaggy, It Wasn't Me
Nelly, E.I.
'N Sync, This I Promise You
Britney Spears, Stronger
R. Kelly, To The Homies That Were Lost
Insane Clown Posse, Tilt-A-Whirl
Twiztid, We Won't Die
Backstreet Boys, Shape Of My Heart
Tamia, Stranger In My House
Lil' Kim Feat. Sisqo, How Many Licks?
Linkin Park, One Step Closer
A Perfect Circle, 3 Libras
Jagged Edge, Promise
Cash Money Millionaires, Project Chick
5 Club 7, Natural
Jay-Z, I Just Wanna Love U
Next, Beauty Queen

NEW

112, It's Over Now
2Gether, The Hardest Part Of Breaking Up
Baha Men, You All Dat
Big Tymers, 10 Wayz
Crazy Town, Butterfly
City High, What Would You Do
Desmond Pringle, Arms Wide Open
E-40 Feat. Ice Cube, Behind Gates
Insane Clown Posse, Let's Go All The Way
Jennifer Lopez, Love Don't Cost A Thing
Kurupt Feat. Nate Dogg, Behind The Walls
Lifehouse, Hanging By A Moment
Lil' Wayne, Get Off The Corner
Ludacris Feat. Pharrell, Southern Hospitality
Mariah Carey, O Holy Night
Mr. C The Slide Man, Cha-Cha Slide Pt.2
O-Town, Liquid Dreams
Pink, You Make Me Sick
Shuvel, Set It Off

MTV2

Continuous programming
1515 Broadway
New York, NY 10036

NEW

The Beatles, Get Back
The Beatles, Help!
The Beatles, Ballad Of John And Yoko
The Beatles, Hello Goodbye
The Beatles, Penny Lane
The Beatles, Paperback Writer

MuchMusic

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Bratt Pack, Senorita (NEW)
Love Inc., Into The Night (NEW)
Finger Eleven, First Time (NEW)
Nickelback, Worthy To Say (NEW)
Our Lady Peace, In Repair
Backstreet Boys, Shape Of My Heart
Destiny's Child, Independent Women Part I
The Offspring, Original Prankster
Mya, Case Of The Ex (Whatcha Gonna Do)
Ricky Martin, She Bangs
Britney Spears, Stronger
'N Sync, This I Promise You
U2, Beautiful Day
Eminem Feat. Dido, Stan
Blink-182, Man Overboard
Eminem Feat. Dido, Stan
Ja Rule, Between Me And You
Jay-Z, I Just Wanna Love U (Give It 2 Me)
Sky, Superhero
Nelly Furtado, I'm Like A Bird
Baby Blue Soundcrew, Money Jane

MTV Europe

Continuous programming
Hawley Crescent
London NW18TT

Madonna, Don't Tell Me
Destiny's Child, Independent Women Part I
Red Hot Chili Peppers, Road Tripping
Backstreet Boys, Shape Of My Heart
Eminem Feat. Dido, Stan
Craig David, Seven Days
Wyclef Jean Feat. Mary J. Blige, 911
Limp Bizkit, My Generation
Britney Spears, Stronger
U2, Beautiful Day
Lenny Kravitz, Again
The Offspring, Original Prankster
Texas, In Demand
Modjo, Lady (Here Me Tonight)
Papa Roach, Last Resort
Bon Jovi, Thank You For Loving Me
Ricky Martin, She Bangs
Jennifer Lopez, Love Don't Cost A Thing
Thomas Rusiak, A Whole Lot Of Things
Robbie Williams, Supreme

JBTV

Three hours weekly
216 W Ohio
Chicago, IL 60610

Rage Against The Machine, Renegades Of Funk
Al The Drive-In, One Armed Scissor
Orgy, Fiction (Dreams In Digital)
The Smashing Pumpkins, Try Try Try
Everclear, AM Radio
Alice In Chains, Bleed The Freak
J Mascis + The Fog, Where'd You Go
A Perfect Circle, 3 Libras
Sarah Harmer, Basement Apt.
David Gray, Babylon
Linkin Park, One Step Closer
Factory 81, Nanu
Pro Pain, Substance
Fatboy Slim, Sunset (Bird Of Prey)
Nelly Furtado, I'm Like A Bird

College Television Network

24 hours daily
32 E 57th Street
New York, NY 10022

Bomfunk MCs, Freestyler
Bon Jovi, Thank You For Loving Me
Everclear, AM Radio
Godsmack, Awake
Leigh Nash, Need To Be Next To You
Lil Bow Wow, Bow Wow (That's My Name)
LL Cool J, The G.O.A.T.
Macy Gray, Still
Moby Featuring Gwen Stefani, South Side
Mya, Free
Nelly Furtado, I'm Like A Bird
Paul Van Dyk, We Are Alive
Sade, By Your Side
Shaggy, It Wasn't Me
Vitamin C, The Itch

RAGE

TV FOR U-NOT THEM 98

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Everclear, AM Radio
Alice In Chains, Bleed The Freak
A Perfect Circle, 3 Libras
Stone Temple Pilots, No Way Out
Lenny Kravitz, Again
Queens Of The Stone Age, Feel Good...
Blur, Music Is My Radar
Radiohead, Optimistic
Orgy, Fiction (Dreams In Digital)
Jurassic 5, W.O.E. Is Me
At The Drive-In, One Armed Scissor

Independent Video Network Is Launched By Studio M

NEW MUSIC VIDEO NETWORK: Here's something different: a U.S. music-video network not owned by Viacom.

Studio M is a new, independently owned, national music-video network that launched Dec. 11 on UHF TV stations and some cable systems in various U.S. markets, via affiliations with the America One Network and the American Independent Network. Studio M is on the air daily for four hours, with a programming mix of pop, rock, R&B, hip-hop, and country. Studio M airs late nights in most markets.

Founded by producer **Michael Lloyd** ("Dirty Dancing" soundtrack), the Sherman Oaks, Calif.-based Studio M will target "a broad audience, somewhat like the audience that the WB network is targeting, but we're not trying to be all things to all people," says Lloyd, Studio M's president. "There are a lot of great artists who don't get exposure on the other music-video networks. We hope to expose new talent and give them an honest shot at getting a breakthrough hit."



by Carla Hay

According to Studio M, the network can reach about 35-40 million U.S. households. The network is available in about 180 U.S. cities, mainly on suburban TV stations.

Key affiliates include WFNA-TV and MediaOne/AT&T Cable in Atlanta; WBGN-TV Pittsburgh; WBQC-TV Cincinnati; KCNG-TV Las Vegas; WHTW-TV Hartford, Conn.; WBSV Sarasota, Fla.; KJLA-TV and KSTV-TV in Ventura, Calif.; WSPY-TV Plano, Ill.; WVVH-TV Southampton, N.Y.; WCMN-TV St. Cloud, Minn.; WJFB-TV Lebanon, Tenn.; KMCF Fresno, Calif.; and KOPE-TV Tulsa, Okla.

Studio M has partnered with Newark, N.J.-based pop show "Power Play" to license more than 25,000 videos in the "Power Play" library. "Power Play" will also do cross-promotions with Studio M.

"We're not just playing videos," says Studio M CEO **Max Keller**. "We also have original programming." Those programs include "Pillow Talk" (a talk show in which artists will be interviewed on a bed) and a request show called "Live Wire."

Other Studio M programs include "Studio M Country," "Urban Jams," "Studio M Hits," "Studio M Countdown," and the edgy rock show "Night Shadows."

Other key Studio M staffers are COO **Jack Freedman**, VP of business development **Jeffrey Weber**, chief of operations **Greg Furgason**, and VP of marketing **Michelle Miller**. Furgason and Miller are also "Power Play" staffers.

Lloyd says that he and Weber will be responsible primarily for booking artists and selecting the videos on Studio M. All mailings for Studio M can be sent to 14225 Ventura Blvd., Sherman Oaks, Calif. 91423.

NUE GOING OUT OF BUSINESS? **Quincy Jones'** New Urban Entertainment (NUE) TV network may be going out of business after less than a year on the air, according to sources. Based in Washington, D.C., NUE was launched as a rival to BET, with Jones as a key investor (The Eye, Billboard, Aug. 12). NUE has already downsized its music-video department and will be on hiatus until next year, say insiders.

Sources say that NUE's restructuring and possible closure are due in large part to Viacom's purchase of BET (Billboard, Nov. 18). NUE had no comment.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the New Orleans-based modern rock show "Modern Buzz." The program won this year's Billboard Music Video Award for best local/regional modern rock show.

TV affiliates: KTTE Baton Rouge, La.; WVUE New Orleans.

Time slot: On KTTE, 11 p.m. Thursdays and Sundays and 7 p.m. Fridays. On WVUE, 11:30 p.m. late Saturdays/early Sundays.

Key staffers; **Ed Biggs**, co-executive producer; **Eddie Biggs** (Ed's son), co-executive producer, host; **Shannon Walker**, host.

Web site: modernbuzz.com.

E-mail address: eddie@inmail.com.

Following are five videos from the episode that aired the week ending Dec. 16:

Better Than Ezra, "Good" (Elektra).

Better Than Ezra, "Desperately Wanting" (Elektra).

Better Than Ezra, "In The Blood" (Elektra).

Limp Bizkit, "Nookie" (Flip/Interscope).

Eve 6, "Promise" (RCA).

2000 Billboard® MUSIC AWARDS

We want to thank the

winners, performers, presenters, hosts,

behind the scene participants,

and the 11,400,000 U.S. viewers*

for making this year's awards show

the hottest night in music!

Billboard Music Group

FOX

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MGM GRAND
THE CITY OF ENTERTAINMENT
LAS VEGAS

FOX kicks off 2001 with BILLBOARD'S ROCK 'N' ROLL NEW YEAR'S EVE special
at 11pm on New Year's Eve live from Times Square,
featuring performances by Faith Hill, Ricky Martin and many others!

*Nielsen Media Research

SPARE SPECTRUM DUE TO DIGITAL TV CONVERSION MAY BE KEY TO EXPANSION OF WIRELESS INDUSTRY

(Continued from page 1)

a month.

The digital age is upon us, with cell phones, wireless Internet, and high-definition television all taking up space on the spectrum—in essence, filling a different spot on the airwaves, which are seemingly endless but are in fact as limited as real estate.

The series of invisible airwaves that carry the signals for TV, radio, cell phones, and other devices from their source to receivers is called spectrum (see story, this page). Unlike the air we breathe, however, there is a finite amount of spectrum space.

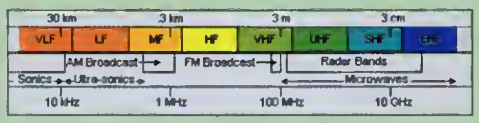
As the number of opportunities grows for consumers on the technical side, there are fewer chances for small companies to be active players in the telecommunications marketplace. A set of new studies conducted by independent researchers for the Federal Communications Commission (FCC) shows that it's next to impossible for the proverbial little guy to break into the business (see story, page 73).

"Today, small firms face barriers erected by deregulation and consolidation," write the authors of one study, who found that race and gender are a factor in this issue (see story, page 73). "Minorities and women confront those same barriers, and yet those obstacles stand high atop a persistent legacy of discrimination in the capital markets, industry, advertising—and prior FCC policies, which worsen the effects of discrimination." Like spectrum, the amount of money available to entrepreneurs is quite limited, activists say.

WHAT IS SPECTRUM?

The part of the electromagnetic spectrum we are probably most familiar with is the visible-light spectrum, which runs from the brightest red and its long wavelength and low frequency to the deepest violet and its short wavelength and high frequency.

Physicists measure what we hear or see in two ways: wavelength, or the distance between peaks in the wave, and frequency, or the number of wave crests during a specified amount of time.



If we look at the electromagnetic spectrum, broadcasting makes up just a small piece. We start at the lowest frequency, with audible sound. Next is a swath used for satellites, maritime radios, and AM radio, then TV channels 7 to 13, wireless microphones, FM radio, aircraft communication devices, meteorology satellites, public-safety radios, CB radios, TV channels 14 to 69, aircraft tracking and navigation devices, and missile systems.

These are followed by satellite radio, in-car navigation systems like OnStar, cell phones, local TV stations' live van units, maritime and weather radar, all the way up to fluorescent lighting.

Throughout the upper half of the spectrum, allotments for cell phones and pagers have been made where space was available. From top to bottom there are allocations for various government functions, most of which are classified.

Even the Internet is preparing to make its way to the unwired world, as consumers will use cell phone technology to surf from cars or handheld devices. Soon even the Web will look like today's radio and TV. That's a lot of video, audio, pictures, and data to go wireless.

As new technologies develop and old ones, like radio, convert to digital, the battle for the scarce resource of spectrum is expected to intensify, creating a spectrum traffic jam. "Generally speaking, as technology has advanced, we've been working our way up the spectrum," says media analyst Robert Unmacht.

Consider the most recent figures available from the U.S. Office of Spectrum Management. In 1990 there were 61% more spectrum assignments than in 1980, while at the FCC there were 57% more licenses active in 1989 than in 1980. Until the last decade, advancing technology has always kept ahead of the demand for spectrum, yet today new advances are putting additional pressure on the available spectrum space.

"We've been forced to use the higher frequency space, because we're running out of spectrum," says Unmacht. To make more room, engineers compress signals to use the crowded lower frequencies, yet there is only so much they can do. The resource is limited, and the simple law of supply and demand makes every last slice of spectrum that much more valuable. FRANK SAXE

THE DTV CONNECTION

The linchpin for what may be an impending spectrum quest is the conversion of analog TV to digital. Analog TV is a spectrum hog that takes up more airwaves than any other electronic medium. Developers and entrepreneurs can devise all sorts of new uses for spectrum, but until TV broadcasters vacate their analog homestead, no one can make use of that space.

"No one gets any of that spectrum until the [digital TV (DTV)] transition is complete," notes one communications attorney, and that is where trouble may be brewing. Under the 1997 Budget Act, broadcasters have until 2006 to make the DTV conversion—or until 85% of American households have a DTV set.

To date, fewer than 400,000 sets have been sold in the U.S., which is not surprising considering the $3,000 price tag and the 30-foot antenna needed to receive a DTV signal. At that rate, broadcasters will have until 2025 to clear off their analog space and broadcast in high-definition only.

Moreover, 70% of Americans get their TV service via cable, and cable systems so far have refused to carry digital signals. Also, few hours of network programming are broadcast in high-definition, despite a handful of high-profile exceptions like the upcoming Super Bowl on CBS and NBC's recent airing of "Titanic."

According to the National Assn. of Broadcasters (NAB), 165 stations in 57 markets have converted to digital, although each still broadcasts on its analog signal. The latest conversion took place three weeks ago, when Tribune Broadcasting's WLS-TV Chicago flipped on its digital switch. The NAB expects the TV industry to spend $16 billion on DTV conversion.

To encourage broadcasters to complete the DTV conversion, the FCC is looking at a number of market-based solutions to move broadcasters from their current address. The most controversial is FCC Chairman William Kennard's suggestion that they be charged a "spectrum squatters" fee for remaining on their analog spectrum channels after 2006.

"Kennard wants his legacy to be the auction of the analog signals so the funds can help balance the budget. That's well and good, but you can't force the consumer. I don't think anyone wants to disenfranchise those viewers," said Fisher Broadcasting executive VP Benjamin Tucker.


SMULYAN

However, Kennard tells Billboard, "I have said repeatedly and publicly that spectrum should not be used for budgetary purposes. That's why we are not interested in holding auctions just to raise money. Our interest is to make the resource more useful. The problem that we have right now is that the broadcast community is sitting on 150 megahertz of prime beachfront property—that is a public resource that is lying fallow."

The NAB, which by and large supports a hands-off approach by the government, this time is asking the FCC to require that all TV sets sold in the U.S. be capable of receiving DTV signals, set minimum performance standards for DTV sets, and require cable companies to carry the DTV signal.


KENNARO

"The laissez-faire assumption of the FCC that the other pieces of the DTV transition would fall into place in a timely fashion by virtue of the marketplace alone can now be fairly said to be proved wrong," wrote the NAB in a recent filing.

"It is regrettable that Chairman Kennard has failed the test of leadership," continues NAB president/CEO Eddie Fritts, who says Kennard is trying to "shift the blame" for a slower-than-expected DTV transition.

"The FCC has done little to hasten the delivery of inter-operable digital television sets to store shelves," Fritts adds. "It's disappointing that two years into DTV transition, consumers have no assurance that new DTV sets will work with cable. Despite the best efforts of broadcasters, digital television's potential remains unfulfilled in part because of FCC inaction on several critical issues. [The] FCC's proposal to add additional regulation to a service still in the embryo is regrettable."

"The reality is we're running out of spectrum," says Kennard. "Many other countries, because they have airwaves that are less crowded than we do, are able to deploy spectrum more quickly than we are."

AUCTIONS GET UNDER WAY

It wasn't quite like the old cattle auctions of the Wild West, but stakes were nearly as high on Dec. 12, when the FCC put 422 licenses on the block, which will greatly expand the amount of cell phone capability in California, Texas, the Great Lakes region, and much of the East Coast.

The auction, which will run into the new year, involves 87 companies armed with more than $1.8 billion in upfront payments. When the dust settles, bids could total more than $15 billion, according to analysts. The huge chunk of spectrum became available when NextWave Telecom went belly-up, and although the company is fighting in court to keep its allocations, the FCC has jumped in to auction them off.

"We have to be more vigilant about managing the spectrum resource more efficiently," says Kennard, "and that means making sure that no one is able to just sit on spectrum without using it."

Japan, New Zealand, South Korea, Singapore, Australia, Taiwan, and much of western Europe are ahead of the U.S. in the rollout of third-generation (3G) technology. While the first generation was the basic analog cell phone and the second generation was simple digital technology, 3G will bring broadband to handheld devices. Current digital cell phones transfer data at 9.6 kilobits per second (kbps); a 3G device will transmit at 144 kbps.

The 3G technology also gives the user an always-on mobile Internet connection. Higher speeds and increased capability are expected to lead to new audio and video components and other appliances, creating mobile commerce, or M-commerce.

In Europe, several cell phone companies are already experimenting with technology that allows customers to pay for goods and services via their mobile phone bill instead of using cash or a credit card. In Finland, mobile phones are used to pay for everything from vending machine purchases to parking spaces to electric bills.

Despite the urgency to move forward with the auctions, the FCC delayed a Sept. 6 auction of another portion of available space until March 6, since a number of companies have been unable to finalize their business plans.

"It is undisputed that factors surrounding this spectrum, including the incumbency of the UHF television broadcasters band, make bidder planning for this auction unusually complex," says Kennard.

Paxson Communications chairman Lowell "Bud" Paxson is among the TV executives pushing for the FCC to go full-throttle with its move to auction off the vacated UHF (channels 60-69) spectrum.

"Although Chairman Kennard and television broadcasters have not always seen eye to eye on certain issues concerning the acceleration of digital television in the U.S., we both clearly agree that maintaining the March 2001 date will clearly speed the transition of analog television to digital," says Paxson.

Paxson would also like the FCC to force cable TV systems to carry digital signals, which he views as a tactic for getting his upstart Pax-TV network into more households. Paxson also says that will enable that spectrum to immediately be deployed for 3G wireless devices.

The delay in moving TV broadcasters off the analog spectrum could cause a trickle-down effect, says attorney John Kneuer, with the Washington, D.C.-based firm of Verner Lipfert. "There is some concern that, if there is no real movement on DTV, the 3G auction won't be successful, because either it won't raise the revenue it otherwise could or the potential bidders won't be able to make firm business plans if they don't have any confidence or have any sense of when that spectrum is going to become available."

Until more consumers buy digital sets, many broadcasters are choosing to use their additional spectrum space for datacasting.

Granite Broadcasting recently formed Broadcasters' Digital Cooperative, through which several TV station groups are pooling their spectrum space for a soon-to-be-announced broadband business. Sinclair Broadcasting has inked a deal with WaveXpress for datacasting, while Hearst-Argyle Television and A.H. Belo have bought equity investments in Geocast, which delivers content digitally to PCs. A number of other TV groups have formed iBlast, which delivers video and audio to PCs and handheld devices.


HONIG

SPECTRUM IS SCARCE

While the government tries to shake loose the spectrum, the consumer is quickly becoming a spectrum junkie—addicted to wireless devices that take up yet another slot in the spectrum space. From cell phones to pagers, from wireless Internet to satellite radio, each new development on the market is putting more pressure on the scarce spectrum resource.

(Continued on page 73)

SHOULD BROADCASTING GET A FREE RIDE?

(Continued from page 1)

um of Television and Radio in New York, Kennard said the broadcast networks "were the beneficiaries of the biggest government giveaway since Peter Stuyvesant bought Manhattan from the Indians for $24."

To broadcasters, the government was simply keeping its 70-year commitment to free, over-the-air broadcasting, as well as upholding the 1934 Communications Act, which gave broadcasters spectrum space in exchange for serving their local marketplaces. To critics—including the New York Times, which ran a Nov. 12 editorial stating "the giveaway of the digital spectrum to broadcasters cries out for an expanded public service requirement"— it's a land grab that has left the consumer at the sidelines and the federal treasury empty. And with spectrum allocations costing hundreds of millions of dollars, the opportunities for small-business owners to become players in the communications field are all but extinct.

According to Kennard, it's becoming increasingly difficult for smaller companies to get access to spectrum because it is too limited a resource and is therefore too expensive for firms headed by minorities and women or for start-ups.

"One of the things that we can do to remedy that is to manage the spectrum more efficiently, so that it becomes less scarce of a resource," Kennard tells Billboard. "If it becomes less scarce, then it will cost less and it will be within the grasp of smaller companies." To address this, the FCC has taken a number of steps, such as backing ultrawide band technology, which uses spectrum more efficiently.

"The important thing is that the FCC has created special incentives for small companies to bid in our auctions," continues Kennard. "We have significant bidding credits for small businesses, and we have set aside some frequencies altogether for small businesses." He points to a Dec. 12 auction of spectrum space that set aside certain smaller-market cell phone frequencies for smaller, entrepreneurial companies.

SERVING THE PUBLIC

Recognizing that small businesses are swiftly being shut out, a coalition of public advocacy groups is teaming together to persuade the FCC and Congress to place more stringent public-service requirements on the deep-pocketed broadcasters in exchange for their "free" spectrum space.

The Civil Rights Forum and the Minority Media and Telecommunications Council (MMTC) are among these advocates. MMTC executive director David Honig feels the public-interest requirements should have been put into place regardless of the spectrum reallocation. "With the giveaway, it's even more fundamental that they should have public-interest requirements. I think Congress appreciates that you don't just get [spectrum] and use it like a toaster. The question is, What should those responsibilities be?"

Civil Rights Forum executive director Mark Lloyd says, "There ought to be a set of core obligations about operating in the interest of the local public. The public interest shouldn't be decided by the broadcasters. It's like giving you a driving license and letting you decide where to stop. Why are we forcing telephone companies to pay to use the spectrum, but we're allowing broadcasters to get this spectrum for free?" Lloyd, himself a former broadcaster, feels stations should be required to meet with community leaders to ask which issues are important in their communities.

Tony Wilhelm of the Benton Foundation agrees. "If they're not going to be more in tune to what the public needs, perhaps we ought to be charging them for its use—perhaps taxing license fees or having the spectrum returned and being auctioned."

They have found a friend in the FCC chairman. "My concern has been defining the public-interest requirements of broadcasters so that the American public knows what they're getting in return for that resource," says Kennard. "Broadcasters have public-interest obligations that run with their licenses; they are public trustees and as such they are unique license holders—so unique that Congress gave each commercial TV broadcaster six megahertz of spectrum for free, when everybody else is paying billions of dollars to the U.S. treasury to get it."

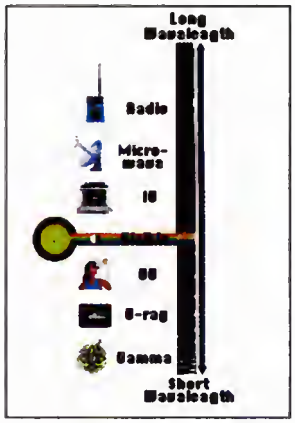
The FCC also hopes to speed the transition to digital to free more space on the crowded spectrum (see story, page 73).

There are a number of broadcasters that serve their communities with news and public affairs, but, Kennard says, he is bothered by the large number that do not. "If we're going to call broadcasters trustees and treat them specially with things like free spectrum, then there should be an easily understood obligation that broadcasters can articulate to the public."

With a number of public-interest groups and a commission set up by Vice President Gore applying pressure, the FCC proposed new requirements for broadcasters for a minimum amount of children's programming, as well as a requirement that station owners fill out forms documenting their public-service efforts.

One public advocate says the FCC simply chose to move forward on the two least controversial issues, yet the National Assn. of Broadcasters (NAB) says the FCC proposal would create more unnecessary, redundant paperwork. Honig counters, "For billions of dollars of spectrum space, you can fill out a few forms. That's being really selfish."

Kennard concurs. "They already have a tremendous resource to make this transition," he says, "and the digital technology gives them capacity to do things they have never been able to do before. If broadcasters would prefer not to have any public-interest



obligations, then there should be another form of compensating the American public in terms of a spectrum fee, a squatters fee, or something that gives the American public the value of that spectrum, because, after all, they own the airwaves."

DIFFERING VIEWS

The NAB sees it differently. "We have asked for no reductions in public-service obligations or requirements, nor have we asked for more," says NAB spokesman Dennis Wharton. He points out that other companies, including various telephone entities and DirecTV, have been given spectrum space by the FCC free of charge.

"We're the only ones free to consumers," he says. "It costs not one penny to receive our programming, and that makes us a little different from the other industries."

"Nobody has seen any way that anybody has made any money on this spectrum," continues Jeff Smulyan, CEO of Emmis Communications, whose TV stations (and soon its radio stations as well) are making the conversion to digital. Smulyan says critics are wrong to call the new spectrum locale a giveaway.

Smulyan also says he has no problem with a portion of the 1997 Balanced Budget Act that requires broadcasters to pay 5% of any new revenue they realize from DTV back to government coffers. "That's a fair agreement," says Smulyan. As for additional reporting requirements or required children's programming, he believes broadcasters are already serving the public with "hundreds of millions of dollars" of public-service programming.

Kennard, however, believes broadcasters have adopted a business model that can be summed up by a slogan taken from a candy bar commercial—"Two for me, none for you."

"In recent years," he says, "broadcasters have increasingly elevated financial interests above the public interest. This is particularly galling because Congress recently gave the television industry even more spectrum to offer digital television—spectrum valued by some industry experts at over $70 billion dollars. This gift stands in stark contrast to other users, like wireless providers, who have paid billions for licenses to use the airwaves." For that reason, Kennard says, the public should get its money's worth.

By law, broadcasters will be allowed to use both their current and new digital spectrum space until 85% of American households have DTV receivers. That could take years, and Kennard says that "squatting" on spectrum space "smothers innovation and endangers America's lead in new technologies."

Recognizing that it may perhaps take decades for the DTV conversion to be complete, Kennard is asking Congress to give the FCC permission as of Jan. 1, 2006, to begin charging TV owners a "spectrum squatters fee" that would escalate each year until broadcasters complete their transition to digital and turn the analog spectrum back over to the FCC.

Kennard is also asking Congress to allow the FCC to mandate that, as of January 2003, all new TV sets include the capability to receive digital TV signals. "In addition to accelerating DTV deployment, this order would make DTV technology much more affordable by unleashing market forces and economies of scale to drive down the cost of equipment and receiver chips in both sets and converter boxes."

The NAB estimates that TV owners face an estimated $16 billion bill for converting the 1,600 TV stations in the U.S. from analog to digital. With such a high price already being paid, Wharton says they are in effect already paying for their new spectrum space. "There ought to be a consideration that there's no guarantee that broadcasters will recoup any of this investment," says Wharton. "Is Burger King going to pay broadcasters more to transmit their advertisements in digital?"

OPEN IT UP TO ANYBODY?

"It's very terrible that broadcasters have to pay for this conversion," responds Lloyd sarcastically. "Let's open it up and see if anybody else would like to pay for the conversion and have access to the spectrum. The argument automatically goes away." Lloyd says broadcasters will likely control their allocations of both spectrum spaces indefinitely, perhaps as long as 20 years.

Wilhelm believes that broadcasters should be charged regardless and that any money raised in auctions should not go into the general U.S. Treasury but "into an earmarked fund that would address closing the digital divide between the haves and the have-nots, as well as providing content trading and services that communities need."

Honig remains optimistic that more minorities will find success when the auction gavel strikes—as long as they can secure capital from investors. "I hope there are a lot of minority bidders, but you have to remember there's a wealth disparity of 11-to-1, dating back to slavery, and it's hard to catch up to 400 years of history."

HEARINGS TO AUCTIONS

The shift to auctions from comparative hearings changed the way business was done for many. Prior to the congressional requirement that spectrum space go to the highest bidder, the FCC held comparative hearings, which more or less required competing applicants to appear before a judge and argue why they should be given the license.

The battles often became quite ugly and personal, with applicants' professional and private lives becoming fodder for evidence. Yet they also allowed a number of minorities, women, and small businesses to win with an equal-opportunity-like argument.

"The comparative hearing process was imperfect, but it was much better than auctions. This ratifies and perpetuates those ownership patterns that have largely excluded women and minorities. This was a giveaway by incumbency," says Honig, who notes only existing broadcasters received a new DTV signal as well.

"I think it has proved demonstratively to be a disaster," says a communications attorney who represents several of the largest companies before the FCC and therefore does not want to be identified. "Look at what is going on in Europe with some of their spectrum auctions; companies that have paid $40 billion for wireless licenses are now not sure if they are going to be able to complete their build-out once they actually give up all the money."

Yet communications attorney John Kneuer, with the Washington, D.C.-based firm of Verner Lipfert, points out that "raising money is not the only consideration in moving to the auction model. It also gives us administrative efficiencies." Kneuer says he has had clients submit the high bid and be in business within a few months, something that was nearly impossible prior to auctions.

THE DIGITAL TRANSFORMATION OF BROADCASTING: A TIME LINE

December 1996—The Federal Communications Commission (FCC) establishes digital television (DTV) transmission standards by adopting the Advanced Television Systems Committee standard.

April 1997—The FCC issues its assignment/allotment table providing each licensee with a transmission channel for digital broadcasting. The FCC also establishes DTV service rules.

November 1998—Voluntary DTV transmission begins at 26 stations in the top 10 markets, including noncommercial stations.

May 1999—All commercial stations in the top 10 markets must begin to transmit a digital signal.

November 1999—Commercial TV stations in the top 30 markets, representing approximately 50% of all TV households, must offer a DTV signal.

May 2002—All other commercial TV stations must convert to digital.

April 2003—Stations must simulcast at least 50% of their analog programming on their DTV channel.

May 2003—All public television stations must convert to digital.

April 2004—Stations must simulcast at least 75% of their analog programming on their DTV channel.

April 2005—All stations must simulcast 100% of their analog programming on their DTV channel, a requirement that will continue until the analog channel is terminated and its spectrum returned.

2006—Stations must turn off their analog signal.

Source: FCC and Arkansas Educational Television Network.

SPARE SPECTRUM DUE TO DIGITAL TV CONVERSION MAY BE KEY TO EXPANSION OF WIRELESS INDUSTRY

(Continued from page 71)

In October, President Clinton ordered a top-to-bottom federal review of how each government agency uses the spectrum, in hopes of finding spectrum that has not been fully utilized or that has simply been left fallow in the wake of the end of the Cold War or present-day satellite communication. It is the first time a president has become involved in how spectrum is divvied; that review is due to the FCC by July.

For the administration, the issue was more than simply straightening up spectrum assignments. "Over the last five years, the information technology sector has accounted for nearly one-third of U.S. economic growth and has generated jobs that pay 85% more than the private sector average," explained President Clinton at a White House ceremony.

The administration is also concerned that other countries are leaving the U.S. behind. "Time is of the essence. If the United States does not move quickly to allocate this spectrum, there is a danger that the U.S. could lose market share in the industries of the 21st century," the president said.



LLOYD

The Commerce Department's National Telecommunications and Information Administration (NTIA) administrator, Greg Rhode, says that if the U.S. does not move more aggressively, it "stands to lose our leadership in Internet access and wireless services."

According to a report by the International Telecommunications Union (ITU), 3G devices will be small enough to slip into a purse and will "function as a phone, a computer, a television, a pager, a videoconferencing center, a newspaper, a diary, and even a credit card. [It will] support not only voice communications but also real-time video and full-scale multimedia via a screen that can be pulled out and be flexible. In short, the new mobile handset will become the single, indispensable 'life tool,' carried everywhere by everyone, just like a wallet or purse is today."

While that pervasive but much-debated vision may be an overstatement, what is certain is that 3G will certainly affect the way we use spectrum.

FIRST THINGS FIRST

As engineers work in electronic laboratories concocting new devices that will one day flood the market, an important step must first be taken, particularly in the U.S., where every piece of spectrum is carefully distributed. Some go to radio and TV, others go to pagers and cell phones, while a large chunk goes to the government—particularly the Defense Department. Before any new technology is made available, room must be found for it on the crowded spectrum. "National security concerns must be protected," says Defense Department Deputy Assistant Secretary Linton Wells.

Early indications are the U.S. military will be able to give up some frequencies used for tracking and controlling satellites, military radio, and air combat training systems. "Segmentation and sharing are possibilities," says Rhode, referring to the NTIA study. "The [3G] industry and the federal agencies need to begin exploring these possibilities, as well as possible reallocation options."

In theory, some or all of the spectrum currently being used for wireless phones could be converted to provide 3G services, but that conversion is unlikely. First, it will mean higher cell phone service costs and investment in new equipment, as well as making it easier for new competitors to enter the marketplace. With such uncertainty, investors may not be willing to spend the huge sums of money Congress expects them to for the spectrum space.

BALANCING ACT

Under the 1997 Balanced Budget Act approved by Congress, the FCC is required to auction off any new spectrum allocated to the private sector—with the exception of broadcast TV and radio, which was guaranteed free spectrum space in the 1934 Communications Act.

In doing so, Congress looked to fill its accounts with the billions of dollars that companies would pay for use of the spectrum.

America is not alone. In Germany, $46 billion was raised, while the U.K. took in $35 billion from bidders. The Netherlands raised about $2.5 billion, or $150 per every Dutch resident.

What is still unclear is whether U.S. companies will be as willing to pay such exorbitant figures as European firms have when the licenses go on the block in September 2002. In part, that is because wireless Internet may not be as popular in the U.S. because wired-access prices are already low enough.

"These price differences could reduce the potential market for 3G in the United States," says a report prepared by the White House Council of Economic Advisers, although it also leaves the door open. "On the other hand, wireless and wire-line Internet access may be complements, and providers could chose to provide combined service."

Says Martin Baily, chairman of the council, "Consumer benefits, provider profits, and the potential benefits for industry leadership must be weighed against the costs of providing spectrum for 3G applications. These costs can be significant, particularly if allocating additional spectrum for 3G requires moving incumbent users."

THE SPECTRUM SHUFFLE

While government agencies are looking at whether they can give up or share spectrum space, the private sector will be affected as well. The FCC is looking at whether other industries may be relocated to portions of the spectrum to allow the greatest number of uses.

"That's going to put pressure on all users of the spectrum to justify that their use is the best economic and most efficient use of spectrum that's possible," says Kneuer. For the moment, he says his clients are not too worried about the impact of the shuffle. "The FCC's policy in the past is that an entity that relocated is made whole, and alternative spectrum is identified, and the cost associated to their relocation is reimbursed, so they'd likely pursue a similar model." The last time the FCC juggled users was when cell phones were first introduced and a handful of ancillary broadcast services were relocated.

Shaw Pittman partner David Oxenford has a number of clients that have taken part in FCC auctions, and several more intend to bid for soon-to-be-open space. He feels the auction is the best way to award spectrum. "The biggest advantage is it goes to people who are serious about building these things. In an auction, it requires you to pony up your money right away, so you have to be pretty serious about wanting to build."



WILHELM

PROGRAMMING IMPACT

In spring 2001, the FCC will auction six regional blocks of spectrum space, which will give the winners 20 megahertz of spectrum space, or the equivalent of three regular TV stations. Those signals will have huge service areas, so a single station could cover Boston, New York, and Philadelphia and everything in between.

"That's prime beachfront property," says a communications attorney who will be bidding on the licenses for one of his clients. He says the stations could also be used for high-speed wireless Internet connections. "Think of the value that one [analog] TV station in a market sells for. Imagine what these will go for," he adds.

Many broadcasters will begin offering Internet services, movies on demand, shopping, and more varied programming. Nearly 20 companies have banded together to form iBlast Networks, a company that will shortly begin testing delivery of music and entertainment to computers as well.

Emmis CEO Jeff Smulyan, whose company is among the investors, says what succeeds in the digital marketplace or on the Internet will depend upon what the American public values. "There's a lot of things that we could do if people will pay for it. The problem is that most people have proved an unwillingness to pay for a lot of programming."

A high-definition TV signal will only use two-thirds of a station's allotted spectrum space, leaving one third for iBlast to beam music, movies, and other forms of entertainment directly into consumers' homes. The typical signal would leave enough spectrum to deliver more than 2,000 CDs a day.

LIN Television president/CEO Gary Chapman says his company will spend an estimated $30 million to convert its 16 stations to digital. "It will, we believe, transform the television viewing experience, in terms of quality, choice, interactivity, and a myriad of new offerings including free, universal, and broadband services."

Minority Media and Telecommunications Council Executive Director David Honig, who feels broadcasters were given a huge billion-dollar gift of spectrum (see story, page 1), also says programming will benefit. "It's going to be good for the public because they could get six more channels, for instance."

Fellow "spectrum giveaway" critic Tony Wilhelm of the Benton Foundation agrees. "We see a lot of potential for enhanced services that would include a hybrid of broadcast and Internet programming. There could be new channels devoted to lifelong learning opportunities, for instance," he says.

More likely, Wilhelm says, broadcasters will look to lease their capacity to other for-profit ventures to run infomercials and the like. "This is quite disheartening, because again the broadcasters get their spectrum for free, and the thought of them selling it off or leasing it is sort of skirting their applications of serving the public."

Studies Say Barriers Remain For Minority, Women, Small-Business Broadcasters

NEW YORK—The 1996 Telecommunications Act has created "nearly insurmountable obstacles" to minorities, women, and small businesses looking to enter the telecommunications field. That is among the findings in a series of five studies released by the Federal Communications Commission (FCC) Dec. 12 in Washington, D.C.

The studies focused on what factors have kept minorities, women, and small-business owners from holding a greater number of broadcast and wireless licenses. They largely found the culprit was a lack of money.

The studies confirmed what many have said all along: The barriers faced by prospective minority owners of TV and radio stations and telephone services "have been raised so high that, left standing, they appear virtually insurmountable," in the words of one of the studies.

The independent researchers, who were commissioned by the FCC, found that when a minority bidding credit program was in place, more women, minorities, and small businesses came forward to take part in an auction.

Yet in all the wireless auctions held through 1999, minority and women applicants were less likely to win a license than non-minorities, although in an auction-by-auction comparison, the percentage of winning minorities is difficult to peg on any one factor. For instance, one study shows that, at some auctions, more women won than men.

The studies' authors spent a great deal of time conducting interviews with a large number of communications-business professionals, many of whom said they repeatedly encounter discrimination in their efforts to buy a broadcast or wireless business, when securing advertising for their TV or radio station, and from their competitors.

In broadcasting, one study found, minority owners are far more likely to choose a radio format and to broadcast news and public affairs that appeal to minorities, and minority owners have greater diversity of on-air talent. The differences were not, however, found in the case of minority TV owners.

"There is a severe and tragic lack of women and minorities in this field. It's bad, and it's gotten worse over the last decade," said FCC Chairman William Kennard during the five-hour session held at the FCC's Washington, D.C., headquarters. He went on to say that the government "has a role to play in ensuring that the doors to the new economy are open wide to all Americans."

Among the recommendations made by the commission's Democratic majority, made up of Kennard and commissioners Susan Ness and Gloria Tristani, is a congressional revival of a tax certificate program that encourages sellers to sell their stations to minorities. Also, the commission recommends increasing the Telecommunications Development Fund, which allows would-be businesses to access capital to bid on or buy existing licenses. The commission suggests re-examining the way it defines "minority ownership," to prevent front companies from taking advantage of programs when their backers are not a minority.

Kennard hopes the studies will provide evidence that can be used to overturn the 1995 U.S. Supreme Court decision that bars the FCC from considering race or ethnicity when awarding licenses. It also hopes the next administration and Congress will use the information to come to the rescue of small-business men and women. FRANK SAXE

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 852 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
			◄ NO. 1 ►
1	1	14	**INDEPENDENT WOMEN PART I** / DESTINY'S CHILD (COLUMBIA) — 6 wks at No. 1
2	3	8	**IT WASN'T ME** / SHAGGY FEAT. RICARDO "RIKROK" DUCENT (MCA)
3	2	32	**WITH ARMS WIDE OPEN** / CREED (WIND-UP)
4	6	7	**MS. JACKSON** / OUTKAST (LAFACE/ARISTA)
5	5	19	**CASE OF THE EX (WHATCHA GONNA DO)** / MYA (UNIVERSITY/INTERSCOPE)
6	4	38	**KRYPTONITE** / 3 DOORS DOWN (REPUBLIC/UNIVERSAL)
7	7	13	**THIS I PROMISE YOU** / 'N SYNC (JIVE)
8	8	9	**I JUST WANNA LOVE U (GIVE IT 2 ME)** / JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
9	11	10	**IF YOU'RE GONE** / MATCHBOX TWENTY (LAVA/ATLANTIC)
10	13	13	**I WISH** / R. KELLY (JIVE)
11	10	12	**E.I.** / NELLY (FO' REEL/UNIVERSAL)
12	14	34	**THE WAY YOU LOVE ME** / FAITH HILL (WARNER BROS.)
13	12	20	**MOST GIRLS** / PINK (LAFACE/ARISTA)
14	9	11	**SHAPE OF MY HEART** / BACKSTREET BOYS (JIVE)
15	15	14	**BETWEEN ME AND YOU** / JA RULE FEAT. CHRISTINA MILIAN (MURDER INC./DEF JAM/IDJMG)
16	16	12	**GOTTA TELL YOU** / SAMANTHA MUMBA (WILD CARD/INTERSCOPE)
17	22	9	**AGAIN** / LENNY KRAVITZ (VIRGIN)
18	12	1	**HE LOVES U NOT** / DREAM (BAD BOY/ARISTA)
19	12	12	**WHAT'S YOUR FANTASY** / LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
20	20	12	**DANCE WITH ME** / DEBELAH MORGAN (THE DAS LABEL/ATLANTIC)
21	27	1	**LOVE DON'T COST A THING** / JENNIFER LOPEZ (EPIC)
22	23	12	**MY NEXT THIRTY YEARS** / TIM MCGRAW (CURB)
23	21	3	**MY FIRST LOVE** / AVANT FEAT. KETARA WYATT (MAGIC JOHNSON/MCA)
24	15	16	**PINCH ME** / BARENAKED LADIES (REPRISE)
25	24	3	**CRAZY FOR THIS GIRL** / EVAN AND JARON (COLUMBIA)
26	12	12	**BEAUTIFUL DAY** / U2 (ISLAND/INTERSCOPE)
27	26	12	**WITHOUT YOU** / DIXIE CHICKS (MONUMENT)
28	20	12	**SHE BANGS** / RICKY MARTIN (COLUMBIA)
29	29	9	**JUST FRIENDS (SUNNY)** / MUSIQ (DEF JAM/DEF SOUL/IDJMG)
30	34	10	**I LOST IT** / KENNY CHESNEY (BNA)
31	26	11	**WE DANCED** / BRAD PAISLEY (ARISTA NASHVILLE)
32	31	10	**BORN TO FLY** / SARA EVANS (RCA/NASHVILLE)
33	33	35	**BENT** / MATCHBOX TWENTY (LAVA/ATLANTIC)
34	51	3	**DON'T TELL ME** / MADONNA (MAVERICK/WARNER BROS.)
35	44	9	**HEMORRHAGE (IN MY HANDS)** / FUEL (550 MUSIC/EPIC)
36	35	15	**BEST OF INTENTIONS** / TRAVIS TRITT (COLUMBIA/NASHVILLE)
37	36	21	**DON'T THINK I'M NOT** / KANDI (COLUMBIA)
38	38	26	**NO MORE** / RUFF ENDZ (EPIC)
39	41	8	**WWW.MEMORY** / ALAN JACKSON (ARISTA NASHVILLE)
40	40	18	**YOU'RE A GOD** / VERTICAL HORIZON (RCA)
41	58	3	**BOW WOW (THAT'S MY NAME)** / LIL BOW WOW (SO SO DEF/COLUMBIA)
42	53	3	**CRAZY** / K-CI & JOJO (MCA)
43	37	12	**JUST ANOTHER DAY IN PARADISE** / PHIL VASSAR (ARISTA NASHVILLE)
44	30	20	**MUSIC** / MADONNA (MAVERICK/WARNER BROS.)
45	47	6	**TELL HER** / LONESTAR (BNA)
46	49	5	**NO MORE (BABY I'MA DO RIGHT)** / 3LW (NINE LIVES/EPIC)
47	42	12	**911** / WYCLEF JEAN FEAT. MARY J. BLIGE (COLUMBIA)
48	52	5	**EMOTIONAL** / CARL THOMAS (BAD BOY/ARISTA)
49	75	2	**DANGER (BEEN SO LONG)** / MYSTIKAL FEATURING NIVEA (JIVE)
50	61	3	**MY EVERYTHING** / 98 DEGREES (UNIVERSAL)
51	55	4	**BURN** / JO DEE MESSINA (CURB)
52	54	10	**LOSER** / 3 DOORS DOWN (REPUBLIC/UNIVERSAL)
53	39	18	**SHAKE YA ASS** / MYSTIKAL (JIVE)
54	59	3	**ASHES BY NOW** / LEE ANN WOMACK (MCA NASHVILLE)
55	56	4	**STRONGER** / BRITNEY SPEARS (JIVE)
56	80	3	**STAN** / EMINEM FEAT. DIDO (WEB/AFTERMATH/INTERSCOPE)
57	60	12	**THE LITTLE GIRL** / JOHN MICHAEL MONTGOMERY (ATLANTIC/NASHVILLE)
58	69	3	**ONE WOMAN MAN** / DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
59	21	3	**PROJECT CHICK** / CASH MONEY MILLIONAIRES (CASH MONEY/UNIVERSAL)
60	57	3	**ROLLIN'** / LIMP BIZKIT (FLIP/INTERSCOPE)
61	68	3	**IT'S OVER NOW** / 112 (BAD BOY/ARISTA)
62	63	3	**YOU SHOULD'VE TOLD ME** / KELLY PRICE (DEF SOUL/IDJMG)
63	60	12	**OPEN MY HEART** / YOLANDA ADAMS (ELEKTRA/EEG)
64	27	4	**BABYLON** / DAVID GRAY (ATO/RCA)
65	—	1	**THERE IS NO ARIZONA** / JAMIE O'NEAL (MERCURY (NASHVILLE))
66	—	1	**PROMISE** / JAGGED EDGE (SO SO DEF/COLUMBIA)
67	65	10	**GIRLS OEM SUGAR** / BEENE MAN FEAT. MYA (SHOCKING VIBES/VP/VIRGIN)
68	—	1	**THIS EVERYDAY LOVE** / RASCAL FLATTS (LYRIC STREET)
69	—	1	**WILD HORSES** / GARTH BROOKS (CAPITOL (NASHVILLE))
70	64	12	**LIAR** / PROFYLE (MOTOWN/UNIVERSAL)
71	66	21	**COME ON OVE9 BABY (ALL I WANT IS YOU)** / CHRISTINA AGUILERA (RCA)
72	—	1	**BUT FOR THE GRACE OF GOD** / KEITH URBAN (CAPITOL (NASHVILLE))
73	73	2	**A LITTLE GASOLINE** / TERRI CLARK (MERCURY (NASHVILLE))
74	70	5	**ORIGINAL PRANKSTER** / THE OFFSPRING (COLUMBIA)
75	—	1	**IS THAT YOUR CHICK** / MEMPHIS BLEEK (ROC A FELLA/DEF JAM/IDJMG)

◯ Records with the greatest airplay gains. © 2000 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	**HIGHER** / CREED (WIND-UP)
2	—	1	**(HOT S**T) COUNTRY GRAMMAR** / NELLY (FO' REEL/UNIVERSAL)
3	—	1	**FADED** / SOULDECISION FEAT. THRUST (MCA)
4	2	4	**BACK HERE** / BBMAK (HOLLYWOOD)
5	—	1	**JUMPIN', JUMPIN'** / DESTINY'S CHILD (COLUMBIA)
6	3	6	**EVERYTHING YOU WANT** / VERTICAL HORIZON (RCA)
7	5	9	**TRY AGAIN** / AALIYAH (BLACKGROUND/VIRGIN)
8	6	7	**BREATHE** / FAITH HILL (WARNER BROS.)
9	7	16	**SMOOTH** / SANTANA FEAT. ROB THOMAS (ARISTA)
10	8	6	**I NEED YOU** / LEANN RIMES (SPARROW/CAPITOL/CURB)
11	11	6	**I WANNA KNOW** / JOE (JIVE)
12	13	13	**I HOPE YOU DANCE** / LEE ANN WOMACK (MCA NASHVILLE)
13	4	4	**HE WASN'T MAN ENOUGH** / TONI BRAXTON (LAFACE/ARISTA)
14	9	4	**WONDERFUL** / EVERCLEAR (CAPITOL)
15	10	7	**ABSOLUTELY (STORY OF A GIRL)** / NINE DAYS (550 MUSIC/EPIC)
18	—	1	**INCOMPLETE** / SISQO (DRAGON/DEF SOUL/IDJMG)
17	12	2	**LAST RESORT** / PAPA ROACH (DREAMWORKS)
18	14	12	**PUREST OF PAIN (A PURO DOLOR)** / SON BY FOUR (SONY DISCOS/COLUMBIA)
19	17	9	**WHAT ABOUT NOW** / LONESTAR (BNA)
20	15	27	**AMAZED** / LONESTAR (BNA)
21	16	10	**LET'S GET MARRIED** / JAGGED EDGE (SO SO DEF/COLUMBIA)
22	19	12	**YOU SANG TO ME** / MARC ANTHONY (COLUMBIA)
23	20	11	**THERE YOU GO** / PINK (LAFACE/ARISTA)
24	18	28	**I NEED TO KNOW** / MARC ANTHONY (COLUMBIA)
25	21	4	**DOESN'T REALLY MATTER** / JANET (DEF JAM/DEF SOUL/IDJMG)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

- 48 **911** (Sony/ATV Tunes, ASCAP/Huss Zwangli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI) HL
- 19 **AGAIN** (Miss Bessie, ASCAP)
- 96 **ALL GOOD?** (T-Girl, BMI/Darsy Age, BMI/Chaka Khan, ASCAP/Rugged Jointz, ASCAP)
- 62 **ASHES BY NOW** (Tessa, BMI)
- 66 **BABYLON** (Chrysalis, ASCAP/Sony/ATV, WBM)
- 56 **BAG LADY** (Irving, BMI/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Lost On Loose Leaves, ASCAP/Big Yacht, ASCAP/Sony/ATV Tunes, ASCAP/Phat Cat, ASCAP/Antraphat, BMI/Sharon Hill, BMI/Nate Dogg, BMI/Dwime Pimp, ASCAP/WMG Songs, ASCAP) HL/WBM
- 28 **BEAUTIFUL DAY** (U2, ASCAP/Universal-PolyGram International, ASCAP) WBM
- 33 **BENT** (EMI Blackwood, BMI/Bidnis, BMI) HL
- 37 **BEST OF INTENTIONS** (Post Oak, BMI) HL
- 18 **BETWEEN ME AND YOU** (Slavery, BMI/White Rhino, ASCAP/Lil Rob, BMI/DJ Irv, BMI/Ensign, BMI)
- 39 **BONN TO FLY** (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL
- 99 **BOUNCE WITH ME** (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Thowin' Tantrums, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/TCF, ASCAP/Fox Tunes, SESAC) HL/WBM
- 43 **BOW WOW (THAT'S MY NAME)** (EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI/My Own Chit, BMI) HL
- 60 **BURN** (EMI Blackwood, BMI/EMI April, ASCAP/My Own Chit, BMI) HL
- 91 **BUT FOR THE GRACE OF GOD** (BMG, BMI/Woodwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM
- 85 **CAN'T FIGHT THE MOONLIGHT** (Realsongs, ASCAP) WBM
- 3 **CASE OF THE EX (WHATCHA GONNA DO)** (Famous, ASCAP/Mo Better Grooves, ASCAP/Intco South, ASCAP/Tabulous, ASCAP/Hale Yeah, SESAC) HL
- 44 **COME ON OVER BABY (ALL I WANT IS YOU)** (Air Chrysalis Scandinavia, ASCAP/Eclectic, ASCAP/Madhouse Ferlag, ASCAP/BMG Scandinavia, STIM/Shellayla, BMI/Faircraft, BMI/Celebrity Status, BMI/E.D. Duz-It, ASCAP/Vibe Like That, ASCAP/Christina Aguilera, ASCAP/Manuib L.A., ASCAP/BMG Songs, ASCAP) HL/WBM
- 90 **COULD IT BE** (E-Ballad ASCAP/WB, ASCAP/Hood Classics, ASCAP/I Want My Daddy's Records, ASCAP/Zabula, ASCAP/May Baby, BMI/EMI Longitude, BMI/Universal-PolyGram International Tunes, SESAC/Jahjae Jonts, SESAC) HL/WBM
- 42 **CRAZY** (WB, ASCAP/2000 Watts, ASCAP/Link Browder, ASCAP/Designee, BMI/EMI April, ASCAP/Cord Kayla, ASCAP/LBH, ASCAP) HL/WBM
- 23 **CRAZY FOR THIS GIRL** (Tizzis What We Do Music, BMI/EMI Blackwood, BMI/As You Wish Music, BMI) HL
- 12 **DANCE WITH ME** (Frank, ASCAP/Lakshmi Puja, ASCAP/J & J Ross, ASCAP) HL/WBM
- 59 **DANGER (BEEN SO LONG)** (The Braids, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL
- 35 **DON'T TELL ME** (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI/Lamz, ASCAP/True North, ASCAP) WBM
- 30 **DON'T THINK I'M NOT** (Shek'em Down, BMI/Hitco South, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/3rdi, BMI/Silhwak, ASCAP) HL
- 100 **DO YOU** (Boomer X, ASCAP/Dead Game, ASCAP/DJ Irv, BMI/Famous, ASCAP/Gang, BMI/Second Decade, BMI/Warner-Tamerlane, BMI) HL/WBM
- 18 **E.I.** (Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beatz, ASCAP/Universal, ASCAP) HL/WBM
- 54 **EMOTIONAL** (Thom, ASCAP/Yellow Man, BMI/Butter Jinx, BMI/Magnetic, BMI/EMI Blackwood, BMI) HL
- 91 **FEELS LIKE LOVE** (Vinny Mae, BMI) WBM
- 75 **GIRLS DEM SUGAR** (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL
- 93 **GIVE ME JUST ONE NIGHT (UNA NOCHE)** (Air Chrysalis Scandinavia, ASCAP/Murlyn, ASCAP/Universal, ASCAP/EMI April, ASCAP) HL/WBM
- 89 **GO ON** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Bunza Boy, BMI) WBM
- 7 **GOTTA TELL YOU** (Air Chrysalis Scandinavia, ASCAP/Murlyn, ASCAP/Universal, ASCAP/WB, ASCAP/Warner Chappell, PRS/EMI April, ASCAP) HL/WBM
- 5 **HE LOVES U NOT** (Stephen A. Kipner, ASCAP/EMI April, ASCAP/Muso, ASCAP/Griff Grill, ASCAP/Warner-Tamerlane, BMI/Appletree, PRS) HL/WBM
- 40 **HEMORRHAGE (IN MY HANDS)** (Pener Pig, BMI/Universal-Songs Of PolyGram International, BMI) WBM
- 88 **HOW MANY LICKS?** (Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI/Yellow Man, BMI/Butter Jinx, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL/WBM
- 94 **IF I AM** (Hazelsongs, ASCAP/WB, ASCAP) WBM
- 11 **IF YOU'RE GONE** (EMI Blackwood, BMI/Bidnis, BMI) HL
- 13 **I JUST WANNA LOVE U (GIVE IT 2 ME)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Donc Angelettie, BMI/Wind Tiger, BMI/Strand, BMI/Zomba, BMI/Mike City, BMI) HL/WBM
- 34 **I LOST IT** (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxicaster, BMI) WBM
- 1 **INDEPENDENT WOMEN PART I** (ENOT, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMI/Can Tiffani, BMI/Beyonce, ASCAP) HL
- 74 **IS THAT YOUR CHICK** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/Moss Confusion, ASCAP/WB, ASCAP) HL/WBM
- 52 **THE ITCH** (Blanc E, BMI/Warner-Tamerlane, BMI/Whorgasmo, ASCAP/EMI April, ASCAP/Virgin, ASCAP/Jerk Awake, ASCAP) HL/WBM
- 87 **IT'S MY LIFE** (Universal-PolyGram International, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Zomba, ASCAP) WBM
- 68 **IT'S OVER NOW** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Liquid Liquid, BMI/Sugarhill, BMI/Twenty Nine Black, BMI) HL
- 2 **IT WASN'T ME** (Livingstone, ASCAP)
- 15 **I WISH** (Zomba, BMI/R. Kelly, BMI) WBM
- 48 **JUST ANOTHER DAY IN PARADISE** (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 32 **JUST FRIENDS (SUNNY)** (Warner-Tamerlane, BMI/Portable, BMI/Notable, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Novrac Tyke, ASCAP/Double OH Eight, ASCAP) HL/WBM
- 92 **KISS THIS** (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM
- 9 **KRYPTONITE** (Escatawpa, BMI/Songs Of Universal, BMI) WBM
- 60 **LIAR** (E. Dixon, BMI/Zomba, BMI/Hitdistrict, BMI) WBM
- 21 **LIQUID DREAMS** (Tallest Tree, ASCAP/DreamWorks Songs, ASCAP/Spalter, ASCAP/WB, ASCAP/Chazdan, ASCAP/Plaything, ASCAP/Q Zik, ASCAP/Music Pieces, ASCAP) WBM
- 82 **A LITTLE GASOLINE** (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 63 **THE LITTLE GIRL** (Coburn, BMI/Ten Ten, BMI) WBM
- 61 **LOSER** (Escatawpa, BMI/Universal, BMI) WBM
- 22 **LOVE DON'T COST A THING** (D. Sharpe, ASCAP/Annotation, ASCAP/WB, ASCAP/Q Q Romeo, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Swetta Ya, ASCAP/I-Rated, BMI/Gels Child, BMI) WBM
- 59 **MAMACITA** (Nikatas, ASCAP/DreamWorks Songs, ASCAP/Travon, ASCAP/Universal, ASCAP)
- 90 **MEANWHILE BACK AT THE RANCH** (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM
- 14 **MOST GIRLS** (ECAF, BMI/Sony/ATV Songs, BMI/Dems Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP) HL
- 8 **MS. JACKSON** (Gnat Booty, ASCAP/Chrysalis, ASCAP/Dungeon Ratz, ASCAP) WBM
- 25 **MUSIC** (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI) WBM
- 89 **MY BABY YOU** (Sony/ATV Tunes, ASCAP/WellyWorld, ASCAP) HL
- 50 **MY EVERYTHING** (Air Chrysalis Scandinavia, ASCAP/Murlyn, ASCAP/Universal, ASCAP/98 Degrees & Rising, ASCAP/EMI, ASCAP) HL/WBM
- 26 **MY FIRST LOVE** (EMI Virgin, ASCAP/Rene Moore, ASCAP/Angel Notes, ASCAP) HL
- 83 **MY LOVE GOES ON AND ON** (Caliber, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM
- 27 **MY NEXT THIRTY YEARS** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 38 **NO MORE** (Eddie F., ASCAP/Sharpy's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahjae Jonts, SESAC/Cliff Lighty, ASCAP) WBM
- 48 **NO MORE (BABY I'MA DO RIGHT)** (Gimme Some Hot Sauce, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Zomba, BMI/Faith Force, BMI/Killer Cam, BMI/Unirvera, BMI/Warner-Tamerlane, BMI) HL/WBM
- 97 **OH NO** (EMI Blackwood, BMI/Medina Sound, BMI/Trescadecaphobia, BMI/Nate Dogg, BMI/Dayna's Boy, BMI/Warner-Tamerlane, BMI) HL/WBM
- 94 **OKLAHOMA** (WB, ASCAP/Richard And Castle, ASCAP/Song Of Van, ASCAP) WBM
- 64 **ONE WOMAN MAN** (Mike City, BMI)
- 71 **OPEN MY HEART** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Si Branda, ASCAP/Jamyo, BMI) HL
- 77 **ORIGINAL PRANKSTER** (Underachiever, BMI)
- 39 **PINCH ME** (WB, ASCAP/Treat Baker, SOCAN) WBM
- 65 **PROJECT CHICK** (Money Mack, BMI)
- 73 **PROMISE** (So So Def, ASCAP/EMI April, ASCAP/Thom Dame Twins, ASCAP/Bdert, ASCAP/Babyboy's Little, SESAC/Noontime Tunes, BMI/Gizzo, ASCAP)
- 95 **PUT IT ON ME** (Slavery, ASCAP/White Rhino, ASCAP/Tru Stylze, ASCAP/DJ Irv, BMI)
- 67 **ROLLIN'** (Zomba, ASCAP/Big Bizkit, ASCAP) WBM
- 56 **SHAKE YA ASS** (Zomba, ASCAP/Bad It, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL/WBM
- 17 **SHAPE OF MY HEART** (Zomba, ASCAP/Universal-PolyGram International, ASCAP) WBM
- 29 **SHE BANGS** (A Phantom Vox, BMI/Muziekuitgeverij Artemis BV, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/WellyWorld, ASCAP/Desmundo, ASCAP) HL/WBM
- 47 **SO IN LOVE WITH TWO** (Sony Music, ASCAP/EMI April, ASCAP/New Nonpareil, BMI/Warner-Tamerlane, BMI/Lillywilly, ASCAP/WB, ASCAP) HL/WBM
- 78 **SOUTH SIDE** (Little Idiot, BMI/Warner-Tamerlane, BMI) WBM
- 57 **STAN** (Eight Mile Style, BMI/Ensign, BMI/WB, ASCAP/Warner Chappell, PRS/EMI Blackwood, BMI) HL/WBM
- 98 **STRAIGHT UP** (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/So So Def, ASCAP/No Loving, ASCAP) HL
- 53 **STRONGER** (Zomba, ASCAP) WBM
- 51 **TELL HER** (Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 72 **THERE IS NO ARIZONA** (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 76 **THIS EVERYDAY LOVE** (Irving, BMI/360 Music, SESAC/Emeka, SESAC) WBM
- 1R **THIS I PROMISE YOU** (Chi-Boy, ASCAP/Wixen, ASCAP) WBM
- N **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Aerstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
- 36 **WE DANCED** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 24 **WHAT'S YOUR FANTASY** (Ludacris, ASCAP/Dra Sanhage, ASCAP/Edert, ASCAP, ASCAP) HL
- 7R **WILD HORSES** (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM
- 4 **WITH ARMS WIDE OPEN** (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)
- 31 **WITHOUT YOU** (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
- 4R **WWW.MEMORY** (WB, ASCAP/Yee Haw, ASCAP) WBM
- 41 **YOU'RE A GOD** (Mascan, ASCAP/WB, ASCAP) WBM
- 7R **YOU SHOULD'VE TOLD ME** (Lleroll, ASCAP/Universal-BMI/Songs Of Universal, BMI/Dushon's, BMI) WBM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
			◄ NO. 1 ►
1	—	1	**LIQUID DREAMS** / O-TOWN (J) — 1 wk at No. 1
2	2	13	**HE LOVES U NOT** / DREAM (BAD BOY/ARISTA)
3	—	4	**INDEPENDENT WOMEN PART I** / DESTINY'S CHILD (COLUMBIA)
4	1	4	**CASE OF THE EX (WHATCHA GONNA DO)** / MYA (UNIVERSITY/INTERSCOPE)
5	5	3	**THE ITCH** / VITAMIN C (ELEKTRA/EEG)
6	3	22	**DANCE WITH ME** / DEBELAH MORGAN (THE DAS LABEL/ATLANTIC)
7	4	16	**GOTTA TELL YOU** / SAMANTHA MUMBA (WILD CARD/INTERSCOPE)
8	6	4	**SO IN LOVE WITH TWO** / MIKAILA (ISLAND/IDJMG)
9	7	12	**THE WAY YOU LOVE ME** / FAITH HILL (WARNER BROS. (NASHVILLE/WRN))
10	—	1	**MAMACITA** / PUBLIC ANNOUNCEMENT (RCA)
11	10	9	**OKLAHOMA** / BILLY GILMAN (EPIC (NASHVILLE))
12	9	11	**COME ON OVER BABY (ALL I WANT IS YOU)** / CHRISTINA AGUILERA (RCA)
13	6	13	**BAG LADY** / ERYKAH BADU (MOTOWN/UNIVERSAL)
14	11	16	**MUSIC** / MADONNA (MAVERICK/WARNER BROS.)
15	24	3	**COULD IT BE** / JAHEIM (DIVINE MILL/WARNER BROS.)
16	12	21	**INCOMPLETE** / SISQO (DRAGON/DEF SOUL/IDJMG)
17	13	13	**GIVE ME JUST ONE NIGHT (UNA NOCHE)** / 98 DEGREES (UNIVERSAL)
18	20	19	**DOESN'T REALLY MATTER** / JANET (DEF JAM/DEF SOUL/IDJMG)
12	12	12	**CAN'T FIGHT THE MOONLIGHT** / LEANN RIMES (CURB)
20	12	3	**PINCH ME** / BARENAKED LADIES (REPRISE)
21	12	12	**MOST GIRLS** / PINK (LAFACE/ARISTA)
22	15	3	**NATURAL** / S CLUB 7 (POLYDOR/INTERSCOPE)
23	—	3	**WIN** / BRIAN MCKNIGHT (MOTOWN/UNIVERSAL)
24	16	3	**SOULJAS** / MASTER P (NO LIMIT/PRIORITY)
25	36	6	**SOUL SISTA** / BILAL (MOTOWN/INTERSCOPE)
26	23	6	**SOUTH SIDE** / MOBY FEATURING GWEN STEFANI (V2)
27	12	3	**BABY IF YOU'RE READY** / DOGGYS ANGELS FEAT. LATOYA (DOGGY STYLE/TVT)
28	22	14	**HE DID THAT** / SILKK THE SHOCKER (NO LIMIT/PRIORITY)
29	21	19	**AARON'S PARTY (COME GET IT)** / AARON CARTER (JIVE)
30	25	3	**I KNOW** / SUNDAY (BETTER PLACE/CAPITOL)
31	26	13	**MY CELLMATE THINKS I'M SEXY** / CLEDUS T. JUDD (MONUMENT)
32	29	7	**HOW DO YOU LIKE ME NOW?!** / TOBY KEITH (DREAMWORKS (NASHVILLE))
33	63	2	**$#!* ON YOU** / D-12 (SHADY/RAWKUS/INTERSCOPE)
34	27	13	**WONDERFUL** / EVERCLEAR (CAPITOL)
35	32	33	**OESERT ROSE** / STING FEAT. CHEB MAMI (A&M/INTERSCOPE)
36	26	20	**BEST OF INTENTIONS** / TRAVIS TRITT (COLUMBIA/NASHVILLE))
37	33	21	**DON'T THINK I'M NOT** / KANDI (COLUMBIA)
38	—	1	**OH NO** / MOS DEF & PHAROAHE MONCH (RAWKUS)
39	31	15	**CAN'T GO FOR THAT** / TAMIA (ELEKTRA/EEG)
40	37	6	**MEANWHILE BACK AT THE RANCH** / THE CLARK FAMILY EXPERIENCE (CURB)
41	38	21	**JUMPIN', JUMPIN'** / DESTINY'S CHILD (COLUMBIA)
42	34	9	**CROSS THE BORDER** / PHILLY'S MOST WANTED (ATLANTIC)
43	30	10	**IT'S OK** / SLIMM CALHOUN (AQUEMIN/EASTWEST/EEG)
44	35	15	**LIAR** / PROFYLE (MOTOWN/UNIVERSAL)
45	44	23	**IT'S GONNA BE ME** / 'N SYNC (JIVE)
46	39	24	**BENT** / MATCHBOX TWENTY (LAVA/ATLANTIC)
47	41	21	**YOU WON'T BE LONELY NOW** / BILLY RAY CYRUS (MONUMENT)
48	42	19	**BABY U ARE** / GERALD LEVERT (EASTWEST/EEG)
49	40	7	**THAT OTHER WOMAN** / CHANGING FACES (ATLANTIC)
50	43	4	**R.N.S.** / FREDDIE FOXXX BUMPY KNUCKLES (KJAC/LANDSPEED)
51	46	19	**BOUNCE WITH ME** / LIL BOW WOW FEAT. XSCAPE (SO SO DEF/COLUMBIA)
52	53	7	**ALL NIGHT LONG** / MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
53	47	10	**TELL ME NOW YOU FEEL** / JOY ENRIQUEZ (LAFACE/ARISTA)
54	—	1	**ONE MORE TIME** / DAFT PUNK (VIRGIN)
55	—	1	**IS THAT YOUR CHICK** / MEMPHIS BLEEK (ROC A FELLA/DEF JAM/IDJMG)
56	45	12	**IS IT REALLY LIKE THAT?** / ABSOLUTE (NOONTIME/ATLANTIC)
57	49	6	**BIG DOE** / SUICIDE (FUTURESCOPE)
58	—	3	**ALL

RHINO RETROFEST TOUR WILL CELEBRATE POP CULTURE

(Continued from page 1)

things retro makes furthering the project a natural.

"Nobody's doing any event like this," says Foos, adding that the market is hot. "Half the movies out there are remakes of some TV show or movie, and we're hearing so much music from the '60s-'80s in advertising today. Retrofest takes what Rhino has built so successfully over the years and translates it into a live event."

Rhino boasts a catalog of more than 2,500 CDs, cassettes, books, and videos spanning the history of recorded music and has issued retrospectives on artists ranging from Ray Charles and Curtis Mayfield to Alice Cooper and the Monkees. Pop culture projects include such boxed sets as "Have A Nice Decade: The '70s Pop Culture Box," "Hot Rods & Custom Classics: Cruisin' Songs & Highway Hits," and "Brain In A Box: The Science Fiction Collection."

"We're the only record label in the business with a distinct personality and brand," says Foos. "We don't think there is anything better we could do [than Retrofest] to expose Rhino and Rhino artists, and our sub-brand of boxed sets, to a large group of people."

In addition to headlining artists, Retrofest will feature pop culture memorabilia, vintage fashion shows, classic cars, a mini-midway, retro TV shows and personalities, a video game arcade with vintage games, and the interactive Rhino Musical Aptitude Test pop culture quiz game.

The John Schreiber Group quickly bought into the idea. "We're huge fans of the Rhino label, and the [Retrofest] concept seemed to us to be a really unique property—one that would resonate in a lot of different places," says John Schreiber, president of the John Schreiber Group. "We think [Rhino's] objective is to get their brand out there and bring it to life so people can not only hear it but experience it in a lot of dimensions."



FOOS

Schreiber says he and Rhino are in the early stages of discussions with potential promoters and media partners. Although the organizers have not said so, SFX and its network of some 30 amphitheaters would appear to be a likely candidate, but downtown city parks and other venues are also under consideration.

Sponsorship and media partners are being weighed at this time as well. "We're definitely looking for tour sponsorship and tie-ins with corporate sponsors, as well as marketing partners," says Schreiber, adding that he and Rhino are in preliminary conversations with TV Land, the retro-focused cable channel.

Additionally, the tour will tie in with retail, which in the past has been a "real strength" for Rhino, says Schreiber. Radio partners are also being considered.

"We want to create something that would encourage people to come a couple of hours before show time and enjoy the cultural aspects," says Schreiber. "This is an expensive proposition, but if done properly, it could be a lot of fun for audiences and something the brand could perpetuate."

In regard to talent, Schreiber says, "We're looking for classic rock'n'rollers who are spectacular performers with lots of hits."

Foos adds that pop, disco, soul, R&B, and '80s groups would be part of the mix. "We're thinking about music that would span the '60s through the '80s that has a quality of credibility and adds a fun element to the music."

For 2001 Rhino is looking at about 20 dates in major markets, with New York, Boston, and Pittsburgh being likely stops.

Fascination with retro is intense right now, Schreiber says, and it isn't going away. "We feel if we can take nostalgia and bring it to life in a really fun way, we will have a winner and something we can re-create on an annual basis with different artists and aspects of pop culture every year," he says. "We could have a headline package each year that would speak to a specific generation."

Rhino appears to be into Retrofest for the long haul. "We want to get this thing rolling like other themed tours in the past," says Foos. "The first year we're willing to invest money and use [Retrofest] as a marketing vehicle. Hopefully we would [invest] less in the second year, and the third year break even, or perhaps even make a penny or two."

The budget for the 2001 Rhino Retrofest depends on a variety of factors, including the talent package, venues, and corporate involvement. "It's a sizable budget, but we have [the support] from the top levels of this company that this is a valuable enough project to put a good chunk of money into," says Foos. "We think it's a great way to extend the Rhino brand."

VIVENDI UNIVERSAL SIGNS UMG'S MORRIS

(Continued from page 1)

just 2½ years into the music executive's current contract but at a critical juncture for the new conglomerate, known as Vivendi Universal. Music, the growth engine of the old Seagram, is now expected to drive the cross-promotional opportunities that inspired the deal in the first place, matching the Universal music and film content businesses with Vivendi's distribution muscle online and via cellular phones.

"We have a better chance to aggregate people, and we have new distribution channels, which should bring our music to more people. And there are a lot of synergies that can be had between our music company and the Vivendi companies. They can layer our music over a lot of different things," Morris tells Billboard. "But by the way, if the music is no good, no one is going to care."

That's why Morris says that he expects his goal in the new regime to be the same one it has always been: developing more hits and continuing to improve UMG's musical brands.

Adds Morris, "We're entering a period that is going to be very, very positive for the music industry as a whole, and the company that has the greatest amount of music talent and executive talent is going to do the best."

While there is little question of music's importance to the new company, Morris' responsibility for UMG's growth under his stewardship—and how effective he will be—is up for debate. But music industry analysts on Wall Street say he certainly hasn't hurt the operation.

"To the extent that the music business continues to be on fire, and he's heading it, I would attribute some of that success to him," says Prudential Securities analyst Kathy Styponias.

What's more, some analysts say that with all the other major music operations in states of strategic uncertainty, Vivendi Universal is wise to lock up its top talent in such a core business .

"There are so few people who know what they are doing—you go with the people who basically look like they have an ability to manage a record company," says one Universal watcher. "Who knows in this business why things work, but as long as things work over there, you've got to believe he is part of the reason."

Just how volatile the merger is for Vivendi and Universal executives remains to be seen. The final hurdle in the creation of the new company was just cleared Dec. 8 in Paris when shareholders of French TV company Canal Plus voted to OK the merger. The vote was 99% in favor of the deal, following similar majority votes days earlier by shareholders of Seagram and Vivendi. At a special meeting Dec. 5 in Montreal, more than 90% of Seagram shareholders cast votes in favor of the deal. In Paris, 94% of Vivendi voters approved it. (A two-thirds majority was required in both cases.)

Investor approval came in the wake of antitrust clearance for the transaction by U.S., Canadian, and European regulators.

Morris says that for the music division, the merger will not be the "traumatic" event that the PolyGram deal was because the record company stays intact. Moreover, he says that with his new deal he expects to maintain a "winning culture" in the music management group he has created.

The biggest question mark at this point perhaps becomes Seagram CEO Edgar Bronfman Jr.'s future in the new entity and how he fares in his relationship as No. 2 to Vivendi Universal chairman Jean-Marie Messier.

However, Morris says, he has received assurances from Bronfman, whose family is the largest shareholder in the new company, that he intends to remain with Vivendi Universal and oversee the music and Internet businesses. "I expect to work very closely with Edgar," says Morris.

As for the issue of his contract, "it never crossed my mind," according to Morris, who says the new deal came within the last three weeks.

"It was not much of a negotiation; it happened in a minute and it was done," he says. "I have that kind of relationship with the management of this company. I really respect them and appreciate them, and they've done right by me."

The new Vivendi Universal—formed from the merger of Vivendi, Seagram, and Canal Plus—began trading Dec. 11 on the Paris Stock Exchange's CAC-40 index, where it is the fourth-largest company. Shares closed at 74 euros ($64.83) in heavy trading. U.S.-listed American Depository Shares, which trade under the symbol "V," closed at $65.

In other company news, Brian C. Mulligan has resigned as executive VP/CFO of Seagram. According to a statement, Mulligan—who will consult for Vivendi Universal—turned down "several opportunities" within the merged company.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

COMIN' TO TOWN: It didn't take long for the venerable **Clive Davis** to make a mark with his new label venture, J Records, as **O-Town** enters the Hot 100 Singles Sales chart at No. 1 with "Liquid Dreams." "Dreams" scans 42,000 units, which, when combined with the burgeoning airplay total of 7 million listeners, is enough to place the title at No. 21 on The Billboard Hot 100 as the Hot Shot Debut.

The No. 1 debut on the sales chart for "Dreams" is a milestone for both O-Town and J, as this is the first time since the Hot 100 began using SoundScan in 1991 that either an act or a label has entered at the top spot with its initial release. Its debut on the Hot 100 places O-Town in some impressive company: The last new artist to enter this high was **Britney Spears**, who hit No. 17 in the Nov. 21, 1998, issue with ". . . Baby One More Time" (Jive). The only other title to debut higher in 2000 was another Davis project, "Maria Maria" by **Santana Featuring The Product G&B** (Arista), which entered at No. 15 on Feb. 12.

For those not yet familiar with the O-Town story, the five members in the group were chosen from among hundreds of applicants in an audition process that played out in front of millions of TV viewers each week on last year's ABC series "Making The Band." The band has just finished its self-titled album, due at retail Jan. 23, and has been making the rounds across the country at various radio holiday concerts. Also on the docket are appearances on the Fox Family Channel's "Holiday Frost Fest Countdown" (Dec. 16 and 23), ABC's "Dick Clark's New Year's Rockin' Eve" (Dec. 31), Nickelodeon's "Slime Time Live" (Jan. 4) and ABC's "American Music Awards" (Jan. 8).

MORE DISTANCE FOR DESTINY: **Destiny's Child** increases its lead at the top of the Hot 100 with "Independent Women Part I" (Columbia), as the newly released maxi-CD joins the 12-inch vinyl at retail, upping the title's sales total from 1,000 to 32,500 units. "Women" re-enters the Hot 100 Singles Sales chart at No. 3, behind **O-Town** and **Dream's** "He Loves U Not" (LaFace/Arista), which holds at No. 2 but posts a 35% unit gain. "Not" moves 8-5 on the Hot 100 and earns the Greatest Gainer/Sales designation for the second consecutive week and the fourth time within the past two months, showing impressive consistency over such an extended period of time.

Future contenders for the top of the sales chart in the coming weeks: **Britney Spears'** "Stronger" (Jive), maxi-CD and 12-inch vinyl available on Dec. 12, with CD and cassette configurations to follow on Jan. 2; **OutKast's** "Ms. Jackson" (LaFace/Arista), maxi-CD and 12-inch on Jan 16; and **Madonna's** "Don't Tell Me," in all configurations except DVD, also on Jan. 16.

'TIS THE SEASON: Billboard has revised its policy concerning holiday releases on most of its radio charts to closely match the existing rules in place for the album charts. Only newly released holiday titles are eligible to chart on the Hot 100, Hot R&B/Hip-Hop Singles & Tracks, and all airplay-only charts with the exception of Hot Country Singles & Tracks. Singles sales charts are not affected, which is why the **David Bowie & Bing Crosby** medley "Peace On Earth/Little Drummer Boy" (Oglio) is able to enter at No. 66 on Hot 100 Singles Sales.

THE Billboard HOT 100

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

DECEMBER 23, 2000

Broadcast Data Systems · SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	14	**INDEPENDENT WOMEN PART I** ★ — 6 weeks at No. 1 POKE & TONE,C.ROONEY,B.KNOWLES (S.J.BARNES,J.C.OLIVIER,C.ROONEY,B.KNOWLES)	DESTINY'S CHILD (T) (X) COLUMBIA 79493* †	1
				Greatest Gainer/Airplay		
2	7	7	7	**IT WASN'T ME** ★ S.PIZZONIA (C.BURRELL,R.DUCENT,S.PIZZONIA,B.THOMPSON)	SHAGGY FEATURING RICARDO "RIKROK" DUCENT (T) (V) MCA 155782* †	7
3	2	2	19	**CASE OF THE EX (WHATCHA GONNA DO)** ★ C.STEWART (C.A.STEWART,T.AB,T.HALE)	MYA (C) (D) (T) UNIVERSITY 497457/INTERSCOPE †	2
3	3	3	33	**WITH ARMS WIDE OPEN** ★ J.KURZWEG,R.SAINT-GERMAIN (M.TREMONTI,S.STAPP)	CREED (X) WIND-UP 18004* †	3
				Greatest Gainer/Sales		
5	8	11	13	**HE LOVES U NDT** ★ D.FRANK,S.KIPNER (S.KIPNER,D.FRANK,P.SHEYNE)	DREAM (D) BAD BOY 79338/ARISTA †	5
6	9	12	7	**MS. JACKSDN** ★ EARTHTONE III (A.BENJAMIN,A.PATTON,D.SHEATS)	OUTKAST (DV) LAFACE 24516*/ARISTA †	6
7	6	4	16	**GOTTA TELL YOU** ★ BAG,ARNTHOR (R.BAGGE,A.BIRGISSON,S.MUMBA)	SAMANTHA MUMBA (C) (D) WILD CARD 497408/INTERSCOPE †	4
8	10	9	34	**THE WAY YOU LOVE ME** ★ B.GALLIMORE,F.HILL (K.FOLLESE,M.DULANEY)	FAITH HILL (C) (D) (V) WARNER BROS. 16818 †	8
9	5	5	38	**KRYPTONITE** P.EBERSOLD (B.ARNOLD,M.ROBERTS,T.HARRELL)	3 DOORS DOWN REPUBLIC ALBUM CUT/UNIVERSAL †	3
10	7	6	13	**THIS I PRDMISE YOU** ★ R.MARX (R.MARX)	'N SYNC (T) (V) JIVE 42746* †	5
11	13	15	10	**IF YOU'RE GONE** M.SERLETIC (R.THOMAS)	MATCHBOX TWENTY LAVA ALBUM CUT/ATLANTIC †	11
12	15	13	22	**OANCE WITH ME** ★ G.MORGAN,D.MORGAN (R.ADLER,J.ROSS,D.MORGAN,G.MORGAN)	DEBELAH MORGAN (C) (D) (T) (V) (X) THE DAS LABEL 84783/ATLANTIC †	12
13	14	14	9	**I JUST WANNA LOVE U (GIVE IT 2 ME)** ★ P.WILLIAMS,C.HUGO,JEFFREY WILLIAMS,L.HUGO,L.JOHNSON,C.WALLACE,D.ANGELETTI,E.S.COMBS,K.WALKER,T.SHAW,M.FLOWERS	JAY-Z (T) ROC-A-FELLA/DEF JAM 562866*/IDJMG †	13
14	11	8	20	**MOST GIRLS** ★ BABYFACE (BABYFACE,D.THOMAS)	PINK (DV) (T) (X) LAFACE 24490*/ARISTA †	4
15	17	21	13	**I WISH** ★ R.KELLY (R.KELLY)	R. KELLY (T) (V) JIVE 42740* †	15
18	16	18	12	**E.I.** J.EPPERSON (NELLY,J.EPPERSON)	NELLY FO' REEL ALBUM CUT/UNIVERSAL †	16
17	12	10	11	**SHAPE OF MY HEART** ★ M.MARTIN,RAMI (M.MARTIN,RAMI,L.MISKOVSKY)	BACKSTREET BOYS (T) (V) JIVE 42758* †	9
18	18	17	15	**BETWEEN ME AND YOU** ★ LIL' ROB,I.GOTT,J.ATKINS,R.MAYS,J.GOTT)	JA RULE FEATURING CHRISTINA MILIAN (T) MURDER INC/DEF JAM 562890*/IDJMG †	11
19	24	39	6	**AGAIN** L.KRAVITZ (L.KRAVITZ)	LENNY KRAVITZ VIRGIN ALBUM CUT †	19
20	19	19	16	**PINCH ME** ★ D.WAS (S.PAGE,E.ROBERTSON)	BARENAKED LADIES (C) (D) (V) REPRISE 16827 †	15
				Hot Shot Debut		
21	NEW ▶		1	**LIQUID DREAMS** ★ J.P.THOMPSON,BRADLEY (J.P.THOMPSON,B.SPALTER,M.NORFLEET,Q.PATRICK)	O-TOWN (C) (D) J 21001 †	21
22	28	46	3	**LOVE DON'T COST A THING** R.WAKE,J.O.SHARPE,G.LAWSON,G.FRANKLIN,J.MONROE,A.HARRIS)	JENNIFER LOPEZ EPIC ALBUM CUT †	22
23	23	28	8	**CRAZY FOR THIS GIRL** E.LOWENSTEIN,J.LOWENSTEIN,J.FIELDS (J.LOWENSTEIN,J.COHEN)	EVAN AND JARON COLUMBIA ALBUM CUT †	23
24	21	22	13	**WHAT'S YOUR FANTASY** ★ SHONDRAE (LUDACRIS)	LUDACRIS FEATURING SHAWNA (T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/IDJMG †	21
25	20	16	20	**MUSIC ▲** MADONNA,MIRWAIS (MADONNA,M.AHMADZAI)	MADONNA (C) (D) (DV) (T) (V) (X) MAVERICK 16826/WARNER BROS. †	1
26	26	33	8	**MY FIRST LOVE** S.HUFF (R.MOORE,A.WINBUSH)	AVANT FEATURING KETARA WYATT MAGIC JOHNSON ALBUM CUT/MCA †	26
27	27	31	10	**MY NEXT THIRTY YEARS** B.GALLIMORE,J.STROUD T.MCGRAW (P.VASSAR)	TIM MCGRAW CURB ALBUM CUT	27
28	32	42	12	**BEAUTIFUL DAY** ★ D.LANOIS,B.ENO (U2,BONO)	U2 (T) ISLAND 562972*/INTERSCOPE †	28
29	22	20	12	**SHE BANGS** R.ROSA,W.AFANASIEFF,D.CHILD (W.AFANASIEFF,D.CHILD,R.ROSA)	RICKY MARTIN (V) COLUMBIA ALBUM CUT †	12
30	25	25	21	**DON'T THINK I'M NDT** ★ SHE'KSPERE,KANDI,K.BRIGGS,K.BURRUSS,K.WILLIS,FOCUS)	KANDI (T) (X) COLUMBIA 79450* †	24
31	35	40	12	**WITHOUT YOU** B.CHANCEY,P.WORLEY (N.MAINES,E.SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	31
32	34	41	11	**JUST FRIENDS (SUNNY)** ★ I.BARIAS,C.HAGGINS (MUSIQ,C.HAGGINS,I.BARIAS,W.DAVIS,B.HEBB)	MUSIQ (T) DEF JAM/DEF SOUL 562902*/IDJMG †	32
33	30	27	35	**BENT** ● M.SERLETIC (R.THOMAS)	MATCHBOX TWENTY (C) (D) (V) LAVA 84704/ATLANTIC †	1
34	40	47	10	**I LOST IT** B.CANNON,N.WILSON (N.THRASHER,J.DLANDER)	KENNY CHESNEY (V) BNA ALBUM CUT †	34
35	54	78	3	**DON'T TELL ME** MADONNA,MIRWAIS (MADONNA,M.AHMADZAI,J.HENRY)	MADONNA MAVERICK ALBUM CUT/WARNER BROS. †	35
36	29	34	11	**WE OANCED** F.ROGERS (B.PAISLEY,C.DUBOIS)	BRAD PAISLEY (V) ARISTA NASHVILLE ALBUM CUT †	29
37	31	29	19	**BEST OF INTENTIDNS** ★ B.J.WALKER JR.,T.TRITT (T.TRITT)	TRAVIS TRITT (C) (D) COLUMBIA (NASHVILLE) 79404 †	27
38	33	24	26	**NO MORE** ★ EDDIE F.,D.LIGHTY (E.FERRELL,D.LIGHTY,C.LIGHTY,B.MUHAMMED)	RUFF ENDZ (C) (D) (T) EPIC 79400 †	5
39	36	44	10	**BDRN TO FLY** P.WORLEY (S.EVANS,M.HUMMDN,D.SCOTT)	SARA EVANS (V) RCA (NASHVILLE) ALBUM CUT †	36
40	48	52	9	**HEMORRHAGE (IN MY HANOS)** B.GRUSSE,C.BELL (C.BELL)	FUEL 550 MUSIC ALBUM CUT/EPIC †	40
41	37	37	18	**YOU'RE A GOD** D.BENDETH,M.ENDERT,M.SCANNELL (M.SCANNELL)	VERTICAL HORIZON (V) RCA ALBUM CUT †	23
42	60	69	3	**CRAZY** DELITE (D.ALLAMBY,L.BROWDER,J.L.HAILEY,R.C.HAILEY)	K-CI & JOJO MCA ALBUM CUT †	42
43	64	75	5	**BOW WOW (THAT'S MY NAME)** ★ J.DUPRI,B.M.COX (J.DUPRI,B.M.COX)	LIL BOW WOW (T) SO SO DEF 79487*/COLUMBIA †	43
44	43	23	21	**COME ON OVER BABY (ALL I WANT IS YOU)** ● CE.ARRITY STATUS,R.FAIR,J.ABERG,P.REIN,S.PEKENEN,P.FAIR,C.BLACKMON,R.CHAMI,E.DAWKINS,C.AGUILERA,G.ROCHE)	CHRISTINA AGUILERA (C) (D) (V) RCA 60341 †	1
45	47	49	8	**WWW.MEMORY** K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT †	45
46	41	43	13	**JUST ANOTHER DAY IN PARADISE** B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	35
47	53	53	5	**SO IN LOVE WITH TWO** ★ K.C.PORTER (MIKKEL S.E.H.RUSTAN,T.E.HERMANSEN,M.ENRIQUEZ)	MIKAILA (C) (D) (T) ISLAND 572664/IDJMG †	47
48	52	58	8	**NO MORE (BABY I'MA DO RIGHT)** ★ S.HALL (S.K.HALL,N.BUTLER,C.GILES)	3LW (T) NINE LIVES 79505*/EPIC †	48
49	44	38	12	**911** ★ W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS)	WYCLEF JEAN FEATURING MARY J. BLIGE (T) COLUMBIA 79460* †	38
50	56	62	3	**MY EVERYTHING** BAG,ARNTHOR (A.BAGGE,A.BIRGISSON,J.JEFFRE,N.LACHEY)	98 DEGREES UNIVERSAL ALBUM CUT †	50
51	56	56	6	**TELL HER** D.HUFF (C.WISEMAN,KWESI B.)	LONESTAR BNA ALBUM CUT	55
52	45	48	4	**THE ITCH** ★ J.HARRY (C.FITZPATRICK,J.HARRY,B.STEINBERG)	VITAMIN C (C) (D) (T) ELEKTRA 67152/EEG †	45
53	55	55	4	**STRONGER** M.MARTIN,RAMI (M.MARTIN,RAMI)	BRITNEY SPEARS (T) (V) (X) JIVE 79405* †	53
54	58	61	6	**EMOTIONAL** M.WINANS (C.THOMAS,K.HICKSON,M.WINANS,STING)	CARL THOMAS BAD BOY ALBUM CUT/ARISTA †	56
55	77	—	2	**DANGER (BEEN SO LONG)** ★ THE NEPTUNES (M.TYLER,C.HUGO,P.WILLIAMS)	MYSTIKAL FEATURING NIVEA (T) JIVE 42860* †	55
56	38	26	19	**BAG LADY** ★ E.BADU,TONE THE BACKBONE (J.HAYES,A.YOUNG,E.BAILEY,C.LONGMILES,B.BROWN,N.HALE,E.BADU)	ERYKAH BADU (C) (D) (T) MOTOWN 158316/UNIVERSAL †	6
57	51	51	8	**STAN** THE 45 KING,EMINEM (M.MATHERS,D.ARMSTRONG,P.HERMAN)	EMINEM FEATURING OIDO WEB/AFTERMATH ALBUM CUT/INTERSCOPE †	51
58	42	30	20	**SHAKE YA ASS** ★ THE NEPTUNES (M.TYLER,C.HUGO,P.WILLIAMS)	MYSTIKAL (T) JIVE 42721* †	13
59	NEW ▶		1	**MAMACITA** ★ T.POTTS,G.COLLINS (G.COLLINS,T.POTTS)	PUBLIC ANNOUNCEMENT (C) (D) (T) (X) RCA 60342 †	59
60	63	67	4	**BURN** B.GALLIMORE,T.MCGRAW (T.ARENA,P.RESWICK,S.WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	60
61	62	59	10	**LOSER** P.EBERSOLD (B.ARNOLD,M.ROBERTS,T.HARRELL)	3 DOORS DOWN REPUBLIC ALBUM CUT/UNIVERSAL †	55
62	66	74	3	**ASHES BY NOW** M.WRIGHT (R.CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE ALBUM CUT †	62
63	57	50	16	**THE LITTLE GIRL** B.CANNON,N.WILSON,J.M.MONTGOMERY (H.ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC (NASHVILLE) ALBUM CUT	35
64	73	86	3	**ONE WDMAN MAN** M.CITY (M.CITY)	DAVE HOLLISTER DEF SQUAD ALBUM CUT/DREAMWORKS †	64
65	74	—	2	**PROJECT CHICK** M.FRESH,B.WILLIAMS,B.THOMAS,D.CARTER,T.GREY)	CASH MONEY MILLIONAIRES CASH MONEY ALBUM CUT/UNIVERSAL †	65
66	72	73	4	**BABYLON** D.GRAY,MCCLUNE,POISON (D.GRAY)	DAVID GRAY ATO ALBUM CUT/RCA †	66
67	65	65	7	**ROLLIN'** T.DATE,LIMP BIZKIT (F.DURST,W.BORLAND,S.RIVERS,J.DTTD)	LIMP BIZKIT FLIP ALBUM CUT/INTERSCOPE †	65
68	71	82	3	**IT'S OVER NOW** D.JONES,D.JONES,M.SCANDRICK,M.KEITH,Q.PARKER,M.GLOVER,S.ROBINSON)	112 BAD BOY ALBUM CUT/ARISTA †	68
69	61	54	15	**LIAR** ★ T.RILEY,R.HAMILTON (R.HAMILTON,T.BING,E.DIXON)	PROFYLE (C) (D) (T) MOTOWN 158262/UNIVERSAL †	14
70	68	64	14	**YOU SHOULD'VE TOLD ME** ★ PAJAM (J.MOSS,P.ALLEN)	KELLY PRICE (T) DEF SOUL 562864*/IDJMG †	64
71	67	63	18	**OPEN MY HEART** ★ J.JAM,T.LEWIS,BIG JIM (J.HARRIS III,T.LEWIS,J.WRIGHT,Y.ADAMS)	YOLANDA ADAMS (T) ELEKTRA 67119*/EEG †	57
72	NEW ▶		1	**THERE IS NO ARIZONA** K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	JAMIE O'NEAL (V) MERCURY (NASHVILLE) ALBUM CUT †	72
73	NEW ▶		1	**PRDMISE** J.DUPRI,B.M.COX (J.DUPRI,B.CASEY,B.CASEY,B.YOUNG,B.M.COX,G.SMITH)	JAGGED EDGE SO SO DEF ALBUM CUT/COLUMBIA †	73
74	96	—	2	**IS THAT YOUR CHICK** ★ TIMBALAND (S.CARTER,T.MOSLEY,C.MITCHELL,M.ELLIOTT)	MEMPHIS BLEEK FEATURING JAY-Z & MISSY ELLIOTT (T) ROC-A-FELLA/DEF JAM 562865*/IDJMG †	74
75	69	60	10	**GIRLS DEM SUGAR** P.WILLIAMS,C.HUGO (P.WILLIAMS,C.HUGD,M.DAVIS)	BEENIE MAN FEATURING MYA (V) SHOCKING VIBES/VP ALBUM CUT/VIRGIN †	54
76	NEW ▶		1	**THIS EVERYDAY LOVE** M.BRIGHT,M.WILLIAMS (D.WELLS,G.NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	76
77	70	70	5	**ORIGINAL PRANKSTER** B.O'BRIEN (THE OFFSPRING)	THE OFFSPRING COLUMBIA ALBUM CUT †	70
78	82	93	4	**SDUTH SIDE** ★ MOBY (MOBY)	MOBY FEATURING GWEN STEFANI (D) V2 27665 †	78
79	NEW ▶		1	**WILD HORSES** A.REYNOLDS (B.SHORE,D.WILLS)	GARTH BROOKS CAPITOL (NASHVILLE) ALBUM CUT	79
80	80	92	6	**MEANWHILE BACK AT THE RANCH** ★ B.GALLIMORE,T.MCGRAW (G.KENNEDY,W.KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE (C) (D) CURB 73118 †	80
81	NEW ▶		1	**BUT FOR THE GRACE OF GOD** M.ROLLINGS,K.URBAN (C.CAFFREY,J.WEIDLIN,K.URBAN)	KEITH URBAN (V) CAPITOL (NASHVILLE) ALBUM CUT †	81
82	75	—	2	**A LITTLE GASOLINE** S.SMITH,K.STEGALL,T.CLARK (D.MILLER,T.ROGERS)	TERRI CLARK (V) MERCURY (NASHVILLE) ALBUM CUT †	75
83	79	76	10	**MY LOVE GOES ON AND ON** ★ R.WRIGHT (C.CAGLE,D.PFRIMMER)	CHRIS CAGLE (C) (D) (V) VIRGIN (NASHVILLE) 58867 †	76
84	89	88	7	**OKLAHOMA** ★ D.MALLOY,B.CHANCEY (D.V.WILLIAMS,J.ALLEN)	BILLY GILMAN (C) (D) (V) EPIC (NASHVILLE) †	84
85	88	81	16	**CAN'T FIGHT THE MOONLIGHT** ★ T.HORN (D.WARREN)	LEANN RIMES (C) (D) CURB 73116	71
86	86	77	5	**HOW MANY LICKS?** ★ M.WINANS,S.COMBS (K.JONES,M.WINANS,S.COMBS)	LIL' KIM FEATURING SISQO (T) QUEEN BEE/UNDEAS 85032*/ATLANTIC †	75
87	85	84	20	**IT'S MY LIFE** L.EBBIN,J.BON JOVI,R.SAMBORA (J.BON JOVI,R.SAMBORA,M.MARTIN)	BON JOVI (V) ISLAND ALBUM CUT/IDJMG †	33
88	78	71	18	**GD ON** T.BROWN,G.STRAIT (T.MARTIN,M.NESLER)	GEORGE STRAIT (V) MCA NASHVILLE ALBUM CUT	40
89	83	87	15	**MY BABY YOU** W.AFANASIEFF,D.SHEA (M.ANTHONY,W.AFANASIEFF)	MARC ANTHONY COLUMBIA ALBUM CUT †	70
90	99	—	2	**COULD IT BE** ★ E.WILLIAMS,A.HOGGS,S.LAWRENCE,E.WILLIAMS,A.HOGGES,C.LIGHTY,K.LAWRENCE,B.MUHAMMED,T.HESTER)	JAHEIM (C) (D) DIVINE MIL 1438 WARNER BROS. †	90
91	76	57	17	**FEELS LIKE LOVE** T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE ALBUM CUT †	52
92	87	94	18	**KISS THIS** A.TIPPIN,B.WATSON,M.BRADLEY (A.TIPPIN,T.TIPPIN,P.DOUGLAS)	AARON TIPPIN (V) LYRIC STREET ALBUM CUT †	42
93	84	66	19	**GIVE ME JUST ONE NIGHT (UNA NOCHE)** ● BAG,ARNTHOR (A.BAGGE,A.BIGISSON,C.OGALDE)	98 DEGREES (D) (T) (V) UNIVERSAL 153296 †	2
94	81	68	4	**IF I AM** N.DIDIA (J.HAMPSON)	NINE DAYS (V) 550 MUSIC ALBUM CUT/EPIC †	68
95	NEW ▶		1	**PUT IT ON ME** ★ TRU STYLZ,I.GOTT (J.ATKINS,P.WALCOTT,J.LORENZO,T.CROCKER)	JA RULE FEATURING LIL' MO AND VITA (T) MURDER INC./DEF JAM 572751*/IDJMG †	95
96	NEW ▶		1	**ALL GOOD?** ★ DE LA SOUL (K.MERCER,V.MASON,D.JOLICOEUR,C.KHAN,D.WEST)	DE LA SOUL FEATURING CHAKA KHAN (T) TOMMY BOY 2178* †	96
97	NEW ▶		1	**OH NO** ★ ROCKWILDER (D.SMITH,T.JAMERSON,N.HALE,D.STINSON)	MOS DEF & PHAROAHE MONCH FEATURING NATE DOGG (T) RAWKUS 289* †	97
98	97	83	9	**STRAIGHT UP** ★ J.DUPRI,B.M.COX (J.DUPRI,B.M.COX,C.LOWING)	CHANTE MOORE (T) SILAS 155775*/MCA †	83
99	90	80	19	**BOUNCE WITH ME** ★ J.DUPRI,B.M.COX (J.DUPRI,JA BRAT,B.M.COX)	LIL BOW WOW FEATURING XSCAPE (T) (X) SO SO DEF 79476*/COLUMBIA †	20
100	94	91	7	**DO YOU** ★ I.GOTT,JC.SIMMONS,J.LORENZO,L.COLE,TREE,R.BELL,C.SMITH,R.MICKENS,D.ROCHE,F.WESTFIELD,D.THOMAS,A.BEELAND,L.BROWN	FUNKMASTER FLEX FEATURING DMX (T) (X) DEF JAM 79476* †	91

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ★ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD Single available. (DV) DVD Single Available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T), (DV) or (M) respectively, based on availability. © 2000, Billboard/BPI Communications and SoundScan, Inc.

POP À LA CHART

By Year

By Artist

5,702 Artist Listings of All Charted Pop Hits



45 Yearly Rankings of Every Charted Pop Hit and Each Hit's Songwriter(s)!

Your favorite songs and artists listed together in your favorite years of music!

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

DECEMBER 23, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	2	2	4	**THE BEATLES** APPLE 29325/CAPITOL (11.98/18.98)	2 weeks at No. 1 1	1
2	1	1	3	**BACKSTREET BOYS** JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
3	6	3	6	**VARIOUS ARTISTS** SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	1
4	6	61	83	**CREED ▲⁶** WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
5	8	15	30	**BRITNEY SPEARS ▲⁸** JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
6	5	4	3	**TIM MCGRAW** CURB 77978 (12.98/18.98)	GREATEST HITS	4
				◄ Greatest Gainer ►		
7	16	25	8	**CHARLOTTE CHURCH ▲** SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM	7
8	7	9	6	**LIMP BIZKIT** FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
9	12	12	16	**BAHA MEN ▲²** S-CURVE 751052/ARTEMIS (11.98/17.98)	WHO LET THE DOGS OUT	5
10	10	17	38	**'N SYNC ◆¹⁰** JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
11	15	24	18	**SHAGGY ●** MCA 112096 (11.98/17.98)	HOTSHOT	11
12	6	6	4	**SADE** EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
13	11	8	6	**OUTKAST ▲²** LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
				◄ Hot Shot Debut ►		
14	NEW ▶		1	**RAGE AGAINST THE MACHINE** EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
15	9	7	5	**R. KELLY ▲²** JIVE 41705* (12.98/18.98)	TP-2.COM	1
16	NEW ▶		1	**MEMPHIS BLEEK** ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	16
17	14	14	24	**NELLY ▲⁵** FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
18	20	20	57	**FAITH HILL ▲⁴** WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
19	16	19	7	**LENNY KRAVITZ ▲** VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
20	17	23	3	**ENYA** REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
21	NEW ▶		1	**K-CI & JOJO** MCA 112398 (12.98/18.98)	X	21
22	13	10	4	**RICKY MARTIN** COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
23	27	27	44	**3 DOORS DOWN ▲⁴** REPUBLIC 153920/UNIVERSAL (11.98/17.98)	THE BETTER LIFE	7
24	23	22	6	**U2** INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
25	21	16	7	**SOUNDTRACK ▲** COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
26	NEW ▶		1	**FUNKMASTER FLEX** LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	26
27	30	28	67	**DIXIE CHICKS ▲⁷** MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
28	28	30	7	**CHRISTINA AGUILERA ▲** RCA 69343 (11.98/18.98)	MY KIND OF CHRISTMAS	28
29	25	26	11	**98 DEGREES ▲²** UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
30	31	34	11	**LIL BOW WOW ▲** SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	6
31	34	41	68	**CHRISTINA AGUILERA ▲⁷** RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
32	29	33	11	**AARON CARTER ▲** JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
33	24	16	6	**JAY-Z ▲²** ROC-A FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
34	19	5	3	**WU-TANG CLAN** WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	5
35	47	45	72	**DESTINY'S CHILD ▲⁵** COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
36	22	11	3	**ERYKAH BADU** MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
37	41	46	29	**MATCHBOX TWENTY ▲²** LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
38	32	43	4	**VARIOUS ARTISTS ▲** ARISTA/RCA 41741/JIVE (12.98/18.98)	PLATINUM CHRISTMAS	32
39	36	29	4	**THE OFFSPRING** COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
40	38	40	12	**MADONNA ▲²** MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
41	35	32	6	**GODSMACK** REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
42	48	59	8	**BILLY GILMAN ●** EPIC (NASHVILLE) 61594/SONY (NASHVILLE) (11.98 EQ/17.98)	CLASSIC CHRISTMAS	42
43	46	53	30	**DIDO ▲** ARISTA 19025 (10.98/16.98)	NO ANGEL	31
44	40	38	4	**VARIOUS ARTISTS** ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
45	43	48	25	**BILLY GILMAN ▲** EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
46	45	52	7	**ROSIE O'DONNELL ●** COLUMBIA 85102/CRG (12.98 EQ/18.98)	ANOTHER ROSIE CHRISTMAS	45
47	37	35	29	**EMINEM ▲⁷** WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
48	51	50	5	**SOUNDTRACK** MAVERICK 47850/WARNER BROS. (12.98/18.98)	RUGRATS IN PARIS: THE MOVIE	48
49	39	55	7	**LINKIN PARK ●** WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
50	44	36	8	**LUDACRIS ▲** DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (11.98/17.98)	BACK FOR THE FIRST TIME	4
51	26	—	2	**MASTER P** NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26
52	53	64	5	**SOUNDTRACK** INTERSCOPE 490765 (12.98/18.98)	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS	52
53	55	57	5	**VARIOUS ARTISTS ▲** SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
54	68	72	5	**CARRERAS-DOMINGO-PAVAROTTI (MERCURIO)** SONY CLASSICAL 89131 (12.98 EQ/18.98)	THE THREE TENORS CHRISTMAS	54
55	60	47	6	**ALAN JACKSON** ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15
56	61	68	61	**KENNY CHESNEY** BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
57	61	68	26	**BON JOVI ▲** ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
58	68	61	11	**MYSTIKAL ▲** JIVE 41696* (12.98/18.98)	LET'S GET READY	9
59	68	61	36	**PINK ▲** LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
60	62	54	33	**PAPA ROACH ▲²** DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
61	56	42	5	**BLINK-182** MCA 112379 (12.98/18.98)	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	8
62	54	44	9	**JA RULE ▲** MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
63	63	62	21	**VARIOUS ARTISTS** EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
64	70	65	7	**CELINE DION** 550 MUSIC 85148/EPIC (12.98 EQ/18.98)	THE COLLECTOR'S SERIES VOLUME ONE	28
65	33	—	2	**VARIOUS ARTISTS** RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	33
66	65	75	3	**ELTON JOHN** UNIVERSAL 013050 (12.98/18.98)	ONE NIGHT ONLY — THE GREATEST HITS	65
67	52	37	4	**KEITH SWEAT** ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
68	60	58	4	**MUSIQ SOULCHILD** DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	32
69	NEW ▶		1	**3LW** NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	69
70	42	21	3	**B.G.** CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	21
71	71	69	13	**BARENAKED LADIES ▲** REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
72	69	71	17	**DAVID GRAY ●** ATO 69351/RCA (16.98 CD)	WHITE LADDER	69
73	49	31	3	**CAPONE -N- NOREAGA** TOMMY BOY 3110* (12.98/18.98)	THE REUNION	31
74	59	132	4	**SOUNDTRACK** 550 MUSIC 85196/EPIC (12.98 EQ/18.98)	ALLY MCBEAL: A VERY ALLY CHRISTMAS FEATURING VONDA SHEPARD	59
75	74	80	79	**RED HOT CHILI PEPPERS ▲⁴** WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
76	73	76	13	**THE CORRS ●** 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
77	75	84	26	**B.B. KING & ERIC CLAPTON ▲** DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
78	67	49	3	**DAVE HOLLISTER** DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
79	77	73	10	**GREEN DAY ●** REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
80	80	77	63	**STING ▲²** A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
81	79	95	13	**ANDREA BOCELLI ●** PHILIPS 464600 (12.98/18.98)	VERDI	23
82	81	91	29	**LEE ANN WOMACK ▲** MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
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83	110	129	15	**SARAH BRIGHTMAN ●** NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
84	78	74	11	**JOHN MICHAEL MONTGOMERY** ATLANTIC (NASHVILLE) 83378/AG (11.98/17.98)	BRAND NEW ME	15
85	64	39	3	**BBALL & MJG** JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	39
86	87	88	33	**MYA ●** UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
87	85	98	100	**BRITNEY SPEARS ◆¹²** JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
88	86	135	4	**YOLANDA ADAMS** ELEKTRA 62567/EEG (11.98/17.98)	CHRISTMAS WITH YOLANDA ADAMS	86
89	82	83	12	**FUEL ●** 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
90	84	85	82	**BACKSTREET BOYS ◆¹²** JIVE 41672 (11.98/18.98)	MILLENNIUM	1
91	91	97	10	**YANNI ●** VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20
92	97	116	5	**SHEDAISY** LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	92
93	107	109	78	**SANTANA ◆¹⁹** ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
94	93	93	33	**DISTURBED ▲** GIANT 24738/WARNER BROS. (11.98/17.98)	THE SICKNESS	29
95	103	133	4	**LONESTAR** BNA 69326/RLG (11.98/17.98)	THIS CHRISTMAS TIME	95
96	83	79	21	**JILL SCOTT ●** HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	41
97	96	100	4	**S CLUB 7** POLYDOR 549057/INTERSCOPE (11.98/17.98)	7	94
98	141	170	72	**CHARLOTTE CHURCH ▲²** SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
99	111	123	19	**JO DEE MESSINA ●** CURB 77977 (11.98/17.98)	BURN	19
100	108	102	56	**CELINE DION ▲⁶** 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
101	76	60	4	**MARILYN MANSON** NOTHING 490790*/INTERSCOPE (12.98/18.98)	HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	13
102	95	81	3	**DC TALK** FOREFRONT 25274/VIRGIN (11.98/17.98)	INTERMISSION: THE GREATEST HITS	81
103	104	87	19	**SOUNDTRACK ▲** CURB 78703 (11.98/17.98)	COYOTE UGLY	10
104	119	111	55	**JESSICA SIMPSON ▲²** COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
105	133	142	10	**PAUL SIMON** WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
106	121	122	6	**SARA EVANS** RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
107	94	146	6	**LIFEHOUSE** DREAMWORKS 450231/INTERSCOPE (8.98/12.98)	NO NAME FACE	94
108	138	121	83	**SHEDAISY ▲** LYRIC STREET 165002/HOLLYWOOD (10.98/16.98)	THE WHOLE SHEBANG	70
109	101	36	60	**YOLANDA ADAMS ▲** ELEKTRA 62439/EEG (11.98/17.98)	MOUNTAIN HIGH...VALLEY LOW	24

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	92	112	7	**TAMIA** ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
111	99	124	6	**BOB DYLAN** COLUMBIA 85168/CRG (17.98 EQ/24.98)	THE ESSENTIAL BOB DYLAN	67
112	72	56	4	**PRODIGY OF MOBB DEEP** INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	18
113	113	117	70	**MOBY** ▲ V2 27049* (10.98/17.98) HS	PLAY	45
114	100	70	3	**MICHAEL W. SMITH** REUNION 10002/JIVE (11.98/17.98)	FREEDOM	70
115	98	94	10	**RADIOHEAD** ● CAPITOL 27753 (11.98/17.98)	KID A	1
116	112	103	77	**LIMP BIZKIT** ▲[4] FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
117	106	101	5	**JAMES TAYLOR** COLUMBIA 85223/CRG (12.98 EQ/18.98)	GREATEST HITS VOLUME 2	97
118	118	115	6	**AVALON** SPARROW 51773 (16.98 CD)	JOY: A CHRISTMAS COLLECTION	115
119	89	66	3	**EVERCLEAR** CAPITOL 95873 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	66
120	122	104	33	**TONI BRAXTON** ▲[2] LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
121	130	149	63	**MARC ANTHONY** ▲[2] COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
122	109	99	56	**DR. DRE** ▲[6] AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
123	134	118	54	**INCUBUS** ▲ IMMORTAL 63652/EPIC (11.98 EQ/18.98)	MAKE YOURSELF	47
124	116	105	9	**THE WALLFLDWERS** INTERSCOPE 490745 (12.98/18.98)	(BREACH)	13
125	144	181	4	**EAGLES** ELEKTRA 62575/EEG (59.98 CD)	SELECTED WORKS: 1972—1999	109
126	127	114	30	**BBMAK** ● HOLLYWOOD 162260 (8.98/12.98) HS	SOONER OR LATER	38
127	90	86	31	**AVANT** ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
128	120	141	13	**CASH MONEY MILLIONAIRES** CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
129	128	150	12	**BARBRA STREISAND** ▲ COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT	21
130	88	82	16	**WYCLEF JEAN** ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
131	126	107	7	**VARIOUS ARTISTS** UNIVERSAL/MOTOWN 158299/UTV (18.98 CD)	UNIVERSAL SMASH HITS	43
132	140	120	22	**EVERCLEAR** ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
133	143	139	49	**VERTICAL HORIZON** ▲ RCA 67818 (10.98/18.98) HS	EVERYTHING YOU WANT	40
134	136	130	20	**AARON TIPPIN** ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
135	137	125	28	**KID RDCK** ▲[2] TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
136	NEW ▶		1	**ROGER WATERS** COLUMBIA 85235/CRG (24.98 EQ CD)	IN THE FLESH — LIVE	136
137	142	157	9	**BETTE MIDLER** WARNER BROS. 47843 (12.98/18.98)	BETTE	69
138	147	158	29	**PLUS ONE** 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
139	154	171	49	**TOBY KEITH** ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
140	115	92	13	**BOYZ II MEN** ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
141	145	156	72	**MACY GRAY** ▲[2] EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
142	NEW ▶		1	**ALICE IN CHAINS** COLUMBIA 85274/CRG (17.98 EQ CD)	LIVE	142
143	149	151	12	**GEORGE STRAIT** MCA NASHVILLE 140143 (11.98/17.98)	GEORGE STRAIT	7
144	124	110	24	**LIL' KIM** ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
145	159	—	2	**VARIOUS ARTISTS** EPIC 85113 (12.98 EQ/18.98)	ALL-STAR CHRISTMAS	145
146	125	119	34	**CARL THOMAS** ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
147	132	136	4	**VARIOUS ARTISTS** ELEKTRA 62475/EEG (18.98 CD)	STONED IMMACULATE — THE MUSIC OF THE DOORS	72
148	160	180	35	**NO DOUBT** ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
149	139	126	10	**SOUNDTRACK** WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	71
150	131	108	5	**SPICE GIRLS** VIRGIN 50467 (12.98/18.98)	FOREVER	39
151	150	154	6	**SAMANTHA MUMBA** WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98) HS	GOTTA TELL YOU	150
152	151	137	13	**CHRISTINA AGUILERA** RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO	27
153	156	189	11	**MARK KNOPFLER** WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA	60
154	168	148	3	**STEVIE RAY VAUGHAN AND DOUBLE TROUBLE** LEGACY 65714/EPIC (59.98 EQ CD)	SRV	148
155	153	152	10	**TRAVIS TRITT** COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
156	114	90	4	**CHANTE MOORE** SILAS 112377/MCA (12.98/18.98)	EXPOSED	50
157	164	165	80	**LONESTAR** ▲[3] BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
158	182	—	2	**LINDA EDER FEATURING THE BROADWAY GOSPEL CHOIR** ATLANTIC 83406/AG (12.98/18.98) HS	CHRISTMAS STAYS THE SAME	158
159	161	160	29	**A PERFECT CIRCLE** ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
160	165	161	54	**SISQO** ▲[4] DRAGON/DEF SOUL 546818*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
161	158	140	16	**SOULDECISION** MCA 112361 (11.98/17.98) HS	NO ONE DOES IT BETTER	103
162	117	78	4	**BONE THUGS-N-HARMONY** RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO	41
163	174	174	14	**JACI VELASQUEZ** WORD 61073/EPIC (11.98 EQ/17.98)	CRYSTAL CLEAR	49
164	162	153	30	**A*TEENS** ● STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
165	135	177	3	**LOUIE DEVITO** E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3	135
166	121	113	5	**VARIDUS ARTISTS** ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2	75
167	155	145	9	**COLLECTIVE SOUL** ATLANTIC 83400/AG (11.98/17.98)	BLENDER	22
168	152	131	8	**EVERLAST** TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S	20
169	NEW ▶		1	**NEIL YOUNG** REPRISE 48036/WARNER BROS. (18.98 CD)	ROAD ROCK V 1	169
170	146	134	6	**SOUNDTRACK** MAVERICK 47856/WARNER BROS (12.98/18.98)	LITTLE NICKY	95
171	172	159	32	**BRAD PAISLEY** ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	102
172	175	168	34	**JOE** ▲[2] JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
173	184	—	28	**ANDREA BOCELLI** ▲ PHILIPS 462600 (12.98/18.98)	SACREO ARIAS	22
174	129	106	10	**SCARFACE** ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	7
175	177	198	3	**CRAZY TOWN** COLUMBIA 63654/CRG (7.98 EQ/13.98) HS	THE GIFT OF GAME	175
176	178	166	7	**NEWSBOYS** SPARROW 51787 (16.98 CD)	SHINE: THE HITS	122
177	166	155	51	**DMX** ▲[4] RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
178	188	—	12	**EMMYLOU HARRIS** NONESUCH 79616/AG (11.98/17.98)	REO DIRT GIRL	54
179	NEW ▶		1	**LINDA RONSTADT** ELEKTRA 62572/EEG (12.98/18.98)	MERRY LITTLE CHRISTMAS	179
180	RE-ENTRY		26	**CHARLOTTE CHURCH** ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40
181	173	190	47	**JAGGED EDGE** ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
182	176	176	26	**MANDY MOORE** ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
183	186	—	25	**ANNE MURRAY** ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
184	105	—	3	**BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS** SPRING HOUSE 42316 (11.98/16.98)	CHRISTMAS IN THE COUNTRY	105
185	169	163	25	**DEFTONES** ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
186	192	178	57	**SAVAGE GARDEN** ▲[2] COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
187	102	67	3	**NINE INCH NAILS** NOTHING 490744*/INTERSCOPE (9.98 CD)	THINGS FALLING APART	67
188	179	—	28	**VITAMIN C** ▲ ELEKTRA 62406/EEG (11.98/17.98) HS	VITAMIN C	29
189	189	—	71	**VARIOUS ARTISTS** ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
190	183	175	8	**PROFYLE** MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	50
191	195	179	80	**BLINK-182** ▲[4] MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
192	199	169	84	**TIM MCGRAW** ▲[3] CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
193	NEW ▶		1	**NATALIE COLE** ELEKTRA 62582/EEG (12.98/18.98)	NATALIE COLE GREATEST HITS VOLUME I	193
194	RE-ENTRY		70	**ANDREA BOCELLI** ▲[2] POLYDOR 547222 (12.98/18.98)	SOGNO	4
195	RE-ENTRY		12	**JIM BRICKMAN** WINDHAM HILL 11557/RCA (12.98/17.98)	MY ROMANCE: AN EVENING WITH JIM BRICKMAN	75
196	148	89	3	**TUPAC SHAKUR** AMARU 490813/INTERSCOPE (12.98/18.98)	THE ROSE THAT GREW FROM CONCRETE VOLUME 1	89
197	RE-ENTRY		5	**CARMAN** SPARROW 51766 (19.98/21.98)	HEART OF A CHAMPION: A COLLECTION OF 30 HITS	53
198	193	185	29	**SOUNDTRACK** ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
199	185	—	2	**VARIOUS ARTISTS** HIP-O 54183/UNIVERSAL (11.98 CD)	A COUNTRY SUPERSTAR CHRISTMAS III	185
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newsline...

NEW YORK-BASED CHERRY LANE MUSIC has announced several worldwide co-publishing deals and the formation of a division called Cherry Lane Licensing LLC. In one of the co-publishing arrangements, Cherry Lane Music has signed an exclusive global administration deal with the estate of singer/songwriter Laura Nyro, whose songs include "Stoney End," "Wedding Bell Blues," and "Blowing Away." Cherry Lane has also deepened its involvement with Leonard Hill Films from that of a publishing administrator. Leonard Hill Films has been the producer of more than 50 TV projects, including the CBS movie of the week "Stolen From The Heart," for which Cherry Lane acted as music consultant. Another co-publishing arrangement is with Jack Lenz, the Canadian composer who has scored many U.S. and Canadian film and TV projects. Cherry Lane Licensing LLC will explore new licensing opportunities for its clients and properties. Licensing veteran Jim Bell, formerly senior VP of licensing and merchandising for Cherry Lane client the World Wrestling Federation, has been retained as an independent consultant to create the division. IRV LICHTMAN

THE CORE COPYRIGHT INDUSTRIES, including music and home video, contributed about $457.2 billion to the U.S. economy in 1999, accounting for about 4.94% of gross domestic product (GDP), which represents a 10.9% increase from 1998. Along with these figures, made in a Dec. 12 report by Economists Inc. for the International Intellectual Property Alliance, it's noted that between 1977 and '99, the value added to the GDP by the core copyright industries increased by 360%. According to the report, the real annual growth rate of the core copyright industries, adjusted for inflation, has been more than double the growth rate of the economy as a whole. Also, the report says, the copyright industries have created jobs at a much higher rate than many leading sectors of the economy. Foreign sales of the copyright industries continue to "grow rapidly," with preliminary estimates at $79.65 billion, a 15.1% gain over 1998. Speaking for the U.S. publishing community, Edward Murphy, president/CEO of the National Music Publishers' Assn., notes that the 5.3% rise in global publishing revenue in 1998—the most recent available figure—"stands as evidence of the importance of strong copyright protection worldwide." IRV LICHTMAN

ONLINE DIGITAL-LOCKER COMPANY MUSICBANK has secured a licensing deal with EMI Recorded Music that allows consumers on-demand streaming access to music from EMI's North American catalog that they already own on CD. EMI acquires a small, undisclosed equity stake in MusicBank, which now has licensing deals with all five majors, as well as an exclusive retail partnership with Virgin Megastores. EILEEN FITZPATRICK

ONLINE MUSIC RETAILER AND DOWNLOAD SITE Riffage.com ceased operations Dec. 8, after failing to find a buyer or additional financing. Approximately 60 employees were laid off, including president/CEO Ken Wirt. Aside from the Web site operations, the company also owns the San Francisco concert venue the Great American Music Hall and Los Angeles-based label 1500 Records. Label president Gary Richards will remain on board to sell those assets. 1500 Records has released four CDs since Riffage.com formed 18 months ago. Great American Music Hall will remain in operation pending a sale. EILEEN FITZPATRICK

ERIC CLAPTON, WHITNEY HOUSTON, Destiny's Child, Charlotte Church, and others will join Wyclef Jean for a Jan. 19 concert at New York's Carnegie Hall. The event will benefit the Wyclef Jean Foundation, which provides music therapy, instruments, and lessons to children.

BRITISH MUSIC MAGAZINE MELODY MAKER, which began publishing weekly in 1926, is folding after its Dec. 18 issue. Mike Soutar, managing director of parent group IPC Music & Sport, said in a statement, "Over the last year, Melody Maker's circulation has dipped to a point where we could not sustain the costs of publishing," adding that "market conditions in the indie rock music magazine sector are extremely tough." According to a statement from IPC, a number of editorial staffers have shifted to New Musical Express, also owned by IPC. LARS BRANDLE

ZOMBA RECORDING CORP. has thrown its hat into the digital-download arena by making available about 120 individual songs and several full-length albums. Zomba has set prices at $1.99-$3.99 for songs and $14.99-$16.99 for albums, with retailers getting a commission on each sale. Customers will be able to access Zomba titles through two channels: the Liquid Audio network, using its own format and Windows Media; and Amplified, which will use Reciprocal for digital rights management and Windows Media for the codec. ED CHRISTMAN

ZABALA

(Continued from page 1)

"I believe my appointment closes a cycle in Warner," said Zabala, speaking from his New York office. "A wonderful cycle, because we're the youngest multinational in the Latin market."

Zabala, who began his career with Warner as A&R manager of Warner Music Spain in 1988, was the keyboardist for La Unión for four years and co-wrote some of the band's biggest hits, including "Lobo-Hombre En París." In his first gig as a record executive, he found himself in the unusual position of overseeing his former band, a major act signed to Warner Music Spain.

"I truly see myself as a better executive than a musician," says Zabala. "But having been in a band gave me the background of knowing how an artist feels and understanding a way of interpreting life which is very different from that of an executive."

At Warner Music Spain, Zabala became marketing manager in 1990, deputy managing director in 1993, and managing director in 1994. In 1998, he became managing director of Warner Music Mexico, and in January 2000 he took over as president of WMI's Mexico and U.S. Latin operations.

"He has artistic credibility with the industry, the artists, the managers, everyone, combined with great business and marketing sense," says Spanish manager Rosa Lagarrigue, who worked with Zabala when he was a member of La Unión and manages superstar Alejandro Sanz, who was signed by Zabala.

"Also, he sees things short, medium, and long term," adds Lagarrigue. "He thinks about selling records, which is what this is about, but also he's concerned about artists' careers."

Now, Zabala's goal is to take Warner to the next step, but filling in for Midani, he admits, is daunting. "I feel tremendous responsibility, especially because Andre is a figure in the world of music, and he initiated an operation that is still very new," he says.

Among Zabala's priorities is the U.S. Latin operation of Warner, which he wants to gear toward artist development.

"We want to dedicate it absolutely to A&R," he says. "The Latin market is changing at an amazing speed, and the U.S. is fast becoming one of the most important sources of talent."

With that in mind, Warner has already created WEA Caribe, the tropical music arm of WEA Latina, whose marquee artists include Olga Tañón and Toño Rosario. Zabala is also seeking to develop talent in WMLA's other regional markets and wants to keep the strong roster the company already has, including Sanz, Miguel Bosé, Francisco Céspedes, Maná, Café Tacuba, and La Ley.

"He has the perfect equilibrium to understand the business and work with artists," says La Ley singer Beto Cuevas. "He allows artists to develop according to their parameters and never imposes business over your music. He trusts us as artists."

WMLA began operations in 1976 under Midani with the opening of Warner Music Brazil. The company has offices in Mexico, Argentina (which oversees operations in Uruguay and Paraguay), the U.S., Chile, and Colombia (which also handles operations for Venezuela and Peru).

BETWEEN THE BULLETS™



by Geoff Mayfield

YEAH, YEAH, YEAH: Going into the holiday selling season, we wondered who would lead the music industry's charge. One of those mega-selling teen-appeal acts? Some angry rocker or rapper? Would a Christmas album front the pack? The answer: A band that broke up 30 years ago.

Folks in the music trade, particularly at retail, expressed confidence that this latest compilation of **Beatles** hits would be one of the holiday season's bigger sellers, but no one was certain if the album would have a week in this competitive climate where it topped the chart. Turns out it's not only one of the fourth quarter's key horses, but it's also one that manages to win some of the weekly races, too.

With its third gain in four chart weeks, the Fab Four set reclaims the top slot on The Billboard 200 from **Backstreet Boys.** "1" sees a 10.5% gain, moving up to 671,000 units for this issue. The Boys' "Black & Blue" sees a 21% decline (No. 2 with 547,000 units)—no cause for shame considering that it has sold more than 2.8 million copies in three weeks. "Black & Blue," in fact, is the only album to outsell the Beatles' title in the past month, which has motored through 2.5 million copies in four weeks. The only other album to sell more than 1 million copies during that four-week window is "Now 5" (now No. 3 with 383,000 units), which has sold 1.7 million in that span, while **Sade** comes close with 989,500 units. Her "Lovers Rock" is No. 12 this issue with 170,000 copies, one of 27 titles on the chart to surpass 100,000 copies.

ELEVATOR: Business is up. Business is down. That's the best way to describe the week's album sales. Volume is obviously up over that of the prior week, with albums, including catalog, up 16% over the post-Thanksgiving frame (see Market Watch, page 82). However, in the comparison that means so much more to merchants and distribution chiefs, albums are down by 7.4%, compared to the same week a year ago. You wouldn't expect such a slump if you only looked at the very top of The Billboard 200.

None of the albums on the big chart in last year's Dec. 25 issue exceeded 500,000 units, a mark topped this week by both **the Beatles** and **Backstreet Boys. The Notorious B.I.G.** led the pack a year ago with 485,000 units. However, that 1999 chart had more albums in the 200,000-plus club (13) than the five that beat that mark on this issue's chart. Likewise, the chart a year ago had 32 titles at 100,000 or more, five more than this issue's.

BUMPS IN THE NIGHT: It's not bragging when we tell you that Fox's Dec. 5 telecast of the Billboard Music Awards generated a slew of sales spikes (see story, page 3). No fewer than 34 current and catalog albums by acts who participated in the show gained larger sales increases over the prior week than the 16% growth exhibited by the overall market. Five of the acts that played on the show jumped from declines of 13% or more on the previous chart to gains of 18% or more. The latest by **Destiny's Child,** for example, zoomed from a 14% drop the week after Thanksgiving to a 45.6% boom. **Dixie Chicks'** "Fly" flew from a 19% decline to a 32.5% gain, while **3 Doors Down** went from a 13% slide to a 28% improvement.

The awards show was not TV's only contribution to music stores' bounty. "Live With Regis" guests **Baha Men** (12-9, up 19%) and **Mya** (87-86, up 35%) each bullet, with the former also getting a boost from a slot on the Billboard special. Two of **Rosie O'Donnell's** guests also benefit: **Linda Eder,** who bullets 182-158 (up 40%, 6-2 on Heatseekers), and **Natalie Cole,** who bows at No. 193 (up 49%). Cole was also featued on VH1's "Behind The Music" and was the subject of a made-for-TV biofilm on NBC at the end of the tracking week; the latter could help her build again next week.

Even reruns seem to have impact, as repeats of "Late Night With David Letterman" and "Saturday Night Live," respectively, help garner bullets for **Madonna** (No. 40, up 24%) and **Christina Aguilera** (No. 28, up 12%, and No. 31, up 34%). Aguilera, though, had more than one media trick in her bottle: She was a winner and presenter at the Billboard show and hosted MTV's "Total Request Live."

Charlotte Church, who becomes the first artist this year to place a Christmas album in The Billboard 200's top 10, also proves the power of a rerun, as her appearance on "The Oprah Winfrey Show" got a second look (16-7, up 65%). The young Welsh singer is on a bit of a media roll: She participated in the lighting of the Christmas tree at the White House Dec. 11, is scheduled to be seen this weekend on "CBS Saturday Morning" (16), and will follow in the next few days with stops on NBC's "Today" and ABC's "Good Morning America."

NOW AND THEN: Of the top four bows on The Billboard 200, only **Memphis Bleek** had a bigger first week than with his last release, racking 149,500 units at No. 16, compared to 117,500 last year. Of the other three, **Rage Against The Machine** has the biggest comedown: This cover set starts with 151,500 (No. 14) while its 1999 album opened at No. 1 with 430,000 units.

AOL TIME WARNER AWAITS FCC'S OK

(Continued from page 1)

According to an FCC spokeswoman, "Chairman [William] Kennard has said he wants to wrap this up by the end of the year, but there are four other commissioners. I can't really give a pinpoint date."

If the FCC is able to give its expected approval this month, it will be one of the biggest holiday gifts ever given to a U.S. entertainment and media company.

The deal obtained approval by the FTC Dec. 14, which had presented the biggest hurdle because of the agency's antitrust authority. Insiders say that in the days leading up to the 5-0 decision, the FTC commissioners were still not satisfied with promises by the two companies to allow full Internet and content access to competitors.

Approval came after executives for the two companies made a late-hour pledge to increase cable-line usage to competitors and to log complaints from competitors that are not able to easily obtain Time Warner's content. The companies agreed to a government-enforced consent decree.

The decree is seen as a policy turnaround for the FTC, which had allowed the marketplace to determine access. A host of companies and other entities, from Microsoft and Disney to upstart Internet service providers (ISPs) and consumer groups, had barraged the commission with their concerns. Under the five-year consent decree, AOL Time Warner will be required to make available at least one unaffiliated cable-broadband ISP service on its cable system before AOL begins offering service and make available two others within 90 days. It also prohibits the company from discriminating against or interfering with bandwidth content contracted by nonaffiliated ISPs, including interactive TV. It also puts fairness clauses on AOL's digital-subscriber-line services.

Robert Pitofsky, FTC chairman, says, "Our concern was that the merger of these two powerful companies would deny to competitors access to this amazing new broadband technology." He adds that the commission's order "is characterized by openness, diversity, and freedom and will ensure that this new medium will not be closed down as a result of this merger."

Jupiter Communications analyst Aram Sinnreich says that the concessions detract from the value of the vertical integration of the two companies, but they were expected.

"It was very clear from the outset that AOL would have to make serious concessions, both in spirit and in [the] letter of the law to assure that it would not act monopolistically in any market it competes in," Sinnreich says. "That includes the recorded music market—music distribution, music media, all of that."

Meanwhile, whether the FTC's changing philosophy—to examine access and diversity concerns—will continue in a Bush administration is doubtful, since the president-elect has called for a more "hands-off" approach by the agencies.

After the FTC's approval, insiders predict that the FCC will also give its nod to the deal, since the FCC's concerns have been similar to the other agency's: whether the merger will lessen the number of media voices available, restrict open Internet access, and prevent consumers from getting content from other companies.

The European Union approved the deal Oct. 11 on the condition that the new company does not block rivals from being able to access emerging online media and entertainment markets and that it keeps its high-speed cable lines open.

The combination of AOL, the world's largest ISP, and Time Warner, the music (Warner Music Group), movie, magazine, TV, and cable conglomerate, will result in a company that wields tremendous power. AOL has about 28 million subscribers, and Time Warner's cable operations have 12.6 million customers.

But just how influential the combination will be on how the music industry operates is up for debate, analysts say.

"At the end of the day, it's about who's got the juice," says one music analyst on Wall Street. "If AOL Time Warner shakes out that AOL is going to control the business plan for the future distribution of music, it's a new day [for the industry]. If it's the guys in Warner Music doing it, it's the same old day. For me, the call is who is in charge of the blueprint."

Jupiter's Sinnreich says that the one area where the deal is likely to have a meaningful impact is in the development of digital-music subscription businesses.

"The thing about AOL is they have such great distribution and so many great existing billing relationships with consumers that, anti-competitive issues aside, it would be foolish for other record labels not to get on board for a [subscription] service that would reward them equally to the rewards of Warner Music," he says. "Sometimes a rising tide really does float all boats. You need the critical mass of an AOL to really get this stuff off the ground."

COPYRIGHTS WON'T BE PARTISAN ISSUE

(Continued from page 10)

works made for hire.

There might also be an attempt by the nation's broadcasters to have legislation crafted to overturn the recent Copyright Office ruling that traditional radio stations that stream their broadcasts over the Internet must pay sound-recording performance royalties, should a pending court decision on that issue also go against them (see story, page 6).

"Intellectual property issues in Congress have historically been bipartisan," says Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA). Her proactive legislative agenda? "To smile a lot and make friends," she says, half-joking, "and expect the [online] marketplace to work."

Still, she says, she expects "other people to set fires" and believes there will be "a lot of hearings." Rosen also says there'll be "some *Sturm und Drang* on what is appropriate when it comes to rights balance and that sort of thing. We'll be out there demonstrating the market is working."

John Potter, director of the Digital Media Assn. (DiMA), representing E-commerce companies often pitted against the major labels, agrees. "The division in the Congress on intellectual property issues is not partisan but populist," he says. "And I think it's going to be incumbent on the Republican leadership to do something. Otherwise they're at risk."

Potter mentioned that Republicans have to keep in mind, when and if bipartisan rifts do occur, any upcoming House-member retirements, the result of the Contract With America pact, and expected congressional redistricting in 2004, which could shift the balance in the House to the Democrats.

Veteran lobbyist Ben Palumbo of Palumbo and Associates, who represents ASCAP on the Hill, feels that in light of the protracted election, it will take a bipartisan "new deal" effort by both parties to pull away from the do-nothing gridlock of the 106th Congress. He also feels that a continued effort by music industry participants to "pull together" when issues conjoin with the interests of all members—such as the Copyright Assembly coalition—will be a key to success.

As for president-elect Bush, Palumbo says, "Clinton performed in spite of a hostile Congress. The question will be, How skilled will the new president be once in office?" Palumbo also points out that members have to toe the line, because there are House elections in two years, and one-third of the Senate will also be up for re-election. "They've got to produce—or else."

Billy Pitts, MP3.com's lobbyist and a former Washington, D.C., strategist for Disney, also places great emphasis on building coalitions as a logical way to educate members and build support for what he calls "a better balance between copyright owners and consumers."

Says Pitts, "We'll be reaching out to consumer groups and the business community, like the National Federation of Independent Businessmen and the National Restaurant Assn."

MP3.com's planned restaurant outreach—on a World Trade Organization issue involving Ireland's opposition to the exemption in U.S. copyright law that allows U.S. restaurants and taverns to play background music without fees—is one of several stratagems Pitts plans this year.

Considering that Rep. James Sensenbrenner, R-Wis., is taking over the reins of the House Judiciary Committee, the reason behind the odd-couple pairing of MP3.com and the restaurant group is clear. Sensenbrenner held up all copyright legislation in the House for two years, including the Sonny Bono Copyright Term Extension Act, until the performing right organizations caved on the music licensing exemption for restaurants and taverns—which he authored.

American Federation of Television and Radio Artists lobbyist Susan Riley says that, despite the recent efforts of recording artists to make their presence known on the Hill, there will still be a "hard time [for artists groups] to get members to focus on the rights of performers. Educating committees is tough when you're up against the power of the big companies, especially if there's gridlock."

She believes that "a 'coalition' government is the only way there's going to be good news."

Copyright attorney Bill Patry, who served as a senior staffer on the Hill in the '80s, says Republicans and Democrats look at intellectual property issues differently but often come to the same conclusions about problems. "Republicans view intellectual property, and they see 'property.' Democrats look at it as an author's thing, the individual, that sort of thing. They end up in the same place, taking different roads."

A change in administration, of course, means changes in the cabinet and impending transitions in leadership at the regulatory agencies as well.

At the Federal Communications Commission (FCC), the discussion is centered on who will succeed Clinton-appointed William Kennard, who has chaired the commission since 1997 and whose term is set to expire in June. The chairman, who was not available for comment, has stated in the past that he will serve out his term.

Among eventual successors being mentioned are Republican FCC commissioner Michael K. Powell, who during his three-year tenure has developed a record as a centrist. That may be crucial to winning nomination approval by the 50/50 Senate. (Powell's father, retired Gen. Colin Powell, is widely expected to be nominated as secretary of state).

Another name on the FCC shortlist is Pat Wood, chair of the Texas Public Utility Commission. Wood, however, could also be tapped to head the Federal Energy Regulatory Commission, according to Washington insiders.

Assistance in preparing this story was provided by Frank Saxe in New York.

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"Restless"
(Loud)

Blue States
"Nothing Changes Under The Sun"
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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Billboard Buyer's Guide Packs In More For 20001

Billboard has just released the music industry's most powerful information resource, "International Buyer's Guide 2001." The new guide has been updated with additional information and is also available in a fully searchable online version.

Year after year this guide has given music industry professionals the contacts and insight they need to do business in this exploding market. The new and updated "International Buyer's Guide 2001" is available with over 15,000 listings worldwide—including record labels, music publishers, digital music companies, wholesalers, distributors, manufacturers, and service and supply organizations.

The Buyer's Guide covers every aspect of the recording business in the U.S. and 50 countries worldwide. Each company's listing includes telephone number, fax, e-mail address, and website, when available.



The Buyer's Guide runs 370 pages and is available for $155 per copy, including postage and handling. For orders outside the U.S. or Canada, add $14 per directory.

The frequently updated online version of the directory costs $250 per year and is available at www.billboard.com. A combination subscription for both the print and online versions runs $295.

To order your copy of "International Buyer's Guide 2001" call toll-free 800-344-7119. For more information on how to order the complete Guide on diskette contact Jeanne Jamin at 646-654-5878.

BPI Honors 3 Music Group Staffers

Several longtime employees of the Billboard Music Group were honored for their accomplishments at the 22nd Annual BPI Awards, presented Dec. 11 by parent company BPI Communications.

This year's President's Award, which recognizes the contributions of employees who have shown outstanding effort, loyalty, and dedication, was given to three Music Group staffers: Lydia Mikulko, Bob Allen, and Laura Stroh.


MIKULKO


ALLEN


STROH

Mikulko, advertising manufacturing manager for Billboard, is responsible for ad production and production technology research.

Bob Allen, Boxscore/talent touring database manager for BPI, is responsible for compiling Boxscore rankings for Amusement Business, Billboard, and Hollywood Reporter. In addition, he maintains the talent/touring database and tracks touring information for Amusement Business, Billboard, and Billboard.com.

Stroh, circulation manager for Amusement Business magazine and its directories, is responsible for developing and maintaining AB's magazine and directory subscriptions.

In addition to the President's Award, several Billboard employees where honored with the 1999 Service Award in recognition of 10 years' dedication to BPI. Among the winners were Thom Duffy (international deputy editor), Silvio Pietroluongo (Hot 100/ top 40 tracks charts manager), Steve Graybow (adult contemporary/ adult top 40/ jazz/blues charts manager), Larry Flick (talent editor), and Ed Christman (senior editor retail).

BPI Communications is owned by VNU USA, a wholly owned subsidiary of Netherlands-based VNU, an international publishing and information company.

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Taking The Band Into The Hot 100

CHART BEAT™



by Fred Bronson

DID YOU HAVE ANY doubt that **Clive Davis** would do it again with his new label? J Records is off to an auspicious start on The Billboard Hot 100 as **O-Town's** "Liquid Dreams" is the second-highest-debuting single of 2000. The first release from the "Making The Band" band enters at No. 21. The only single to have a higher opening this year was another hit under the aegis of Davis—"Maria Maria" (Arista) by **Santana Featuring The Product G&B**, which entered at No. 15 the week of Feb. 12.

Davis has three of the top four highest-debuting singles of 2000, as "There You Go" (Arista), the first release from **Pink**, entered at No. 25 the week of March 4. The only other titles to enter in the top 30 this calendar year are "This Time Around" by **Hanson**, which debuted at No. 22, and "Crybaby" by **Mariah Carey Featuring Snoop Dogg**, which opened at No. 28.

THEY '1' AGAIN: **Backstreet Boys** probably did not expect to be unseated by a band that broke up 30 years ago, but "Black & Blue" (Jive) slips to No. 2 after a two-week stay on top. **The Beatles** recapture the pole position with "1" (Apple/Capitol). It's the third Beatles album to return to the summit after dropping down the chart; "The Beatles" (aka "The White Album") and "Abbey Road" also had interrupted reigns. It is also the only release to go to No. 1 on the Billboard album chart where all of the tracks had been previously released at least 30 years ago.

'EX' RUNNER-UP: Like **Al Gore**, **Mya** will have to settle for second place, as she could not get past **Destiny's Child's** stranglehold on the No. 1 spot on the Hot 100. "Independent Women Part I" (Columbia) is on top for a sixth week; Mya's "Case Of The Ex (Whatcha Gonna Do)" (University/Interscope) slides to No. 3 without reaching the top.

Shaggy and **Ricardo "Rikrok" Ducent** glide into the No. 2 position with "It Wasn't Me" (MCA). That makes "Me" Shaggy's biggest hit on the Hot 100, topping the No. 3 peak of "Boombastic"/"In The Summertime" in August 1995. If "Me" can topple "Women" next issue to become the final No. 1 of 2000, it will be the first Hot 100 chart-topper on the MCA label since **K-Ci & JoJo's** "All My Life" had a three-week reign in April 1998.

If Shaggy finally has a U.S. No. 1, it will come seven years and nine months after he topped the U.K. charts. His "Oh Carolina" ruled for two weeks in March 1993.

CHURCH LADY: British prodigy **Charlotte Church** collects her first top 10 album in the U.S. as "Dream A Dream" (Sony Classical) advances 16-7. Her debut release, "Voice Of An Angel," peaked at No. 28 in April 1999. The self-titled follow-up stopped at No. 40 in January.

On the Top Classical Crossover chart, Church has teamed up with another U.K. female star to dominate it. Between them, Church and **Sarah Brightman** hold down the top six positions. Brightman also has the No. 10 album, giving this dynamic duo 70% of the top 10.

Another way to look at this phenomenon is that if it wasn't for Church and Brightman, the No. 1 album would be "Star Wars: The Phantom Menace Ultimate Edition," which has to settle for seventh place.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	739,090,000	738,241,000 *(DN 0.1%)*
ALBUMS	660,372,000	688,052,000 *(UP 4.2%)*
SINGLES	78,718,000	50,189,000 *(DN 36.2%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	563,129,000	615,631,000 *(UP 9.3%)*
CASSETTE	95,809,000	70,888,000 *(DN 26%)*
OTHER	1,434,000	1,533,000 *(UP 6.9%)*

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
24,801,000	24,074,000	727,000
LAST WEEK	**LAST WEEK**	**LAST WEEK**
21,320,000	20,711,000	609,000
CHANGE	**CHANGE**	**CHANGE**
UP 16.3%	UP 16.2%	UP 19.4%
THIS WEEK 1999	**THIS WEEK 1999**	**THIS WEEK 1999**
27,439,000	26,008,000	1,431,000
CHANGE	**CHANGE**	**CHANGE**
DOWN 9.6%	DOWN 7.4%	DOWN 49.2%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	42,050,000	24,726,000	DN 41.2%
INDEPENDENT	11,825,000	8,653,000	DN 26.8%
MASS MERCHANT	24,630,000	16,590,000	DN 32.6%
NONTRADITIONAL	213,000	222,000	UP 4.2%

ROUNDED FIGURES — FOR WEEK ENDING 12/10/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

SUMO

Last chance

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Helmut Newton's SUMO
Ed. June Newton / Limited edition of 10,000 copies worldwide, signed and numbered by Helmut Newton / Format: 50 x 70 cm (20 x 27.5 inches), 30 kg (66 lb.), 480 pp.
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New prices for the LAST REMAINING SUMOS will be, from January 1, 2001
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World record for the most expensive book published in the 20th century: SUMO copy #1, autographed by all living celebrities featured in it, went for DM 620,000 (over $300,000) at a benefit auction in Berlin.

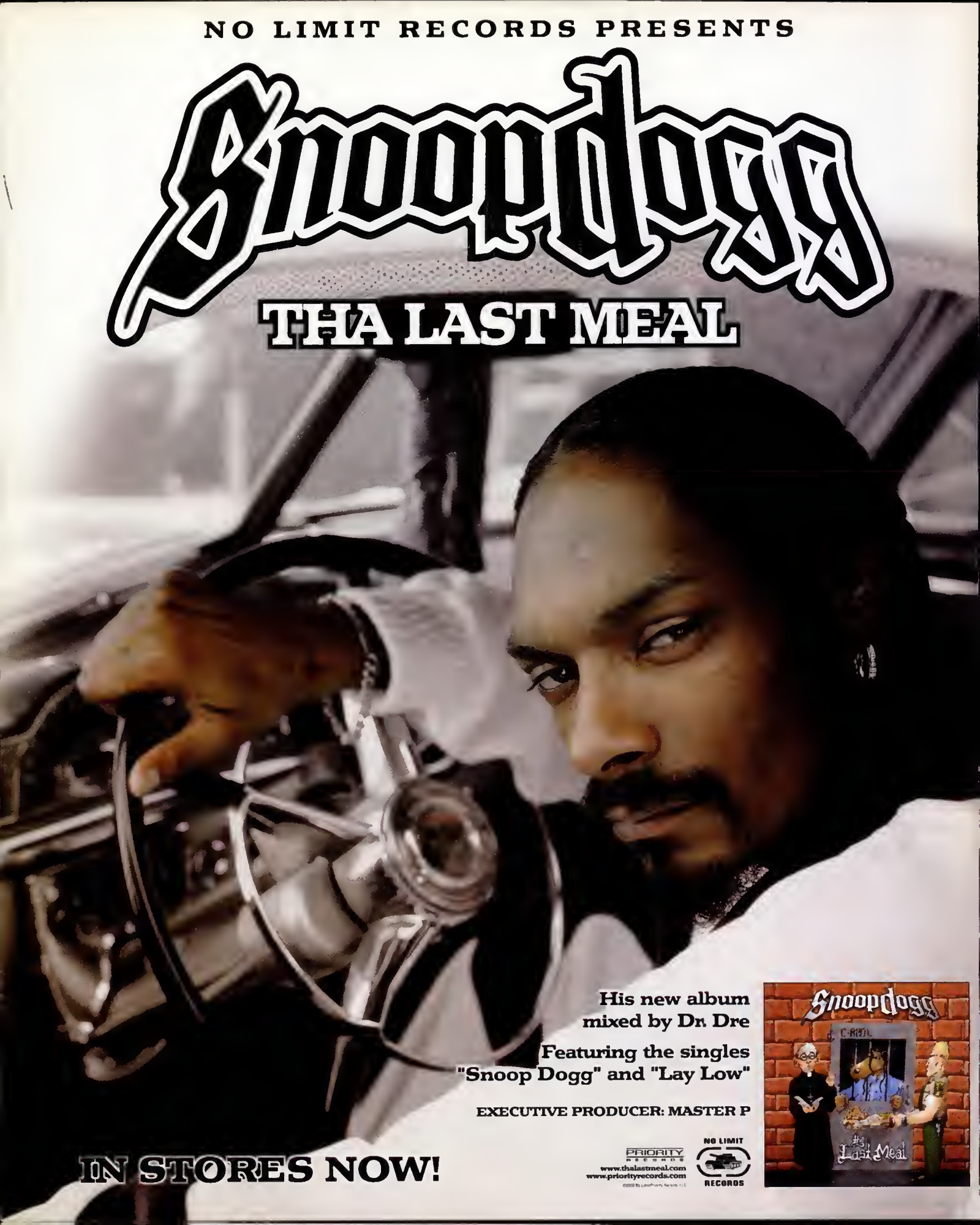
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